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# Making It Work

PHOTO ILLUSTRATION BY KURT GALLOP



**SECOND OF A FOUR-PART SERIES EXAMINING THE HEALTH OF ALBERTA'S CULTURAL INDUSTRIES. THIS WEEK: MAGAZINES**

BY KATHLEEN BELL

The demise of the magazine's death has been predicted.

First there was the Internet, the most powerful invention since the printing press itself and destined to replace its predecessor. And then there was the smart-phone (good-bye 4sure!), and the iPod (au revoir sweet world) and then the Kindle (when Oprah says you're dead, you're dead).

But to paraphrase Mark Twain, reports of the magazine's death have been greatly exaggerated.

In fact, according to a 2008 study commissioned by the Alberta Magazine Publishers Association (AMPA), the industry is not merely surviving, but growing. At the time, Statistics Canada data suggested that, over the

last decade, Alberta had very nearly doubled its percentage of the national market share — grabbing four per cent — outpacing British Columbia's periodical biz in the process.

Using a fairly loose definition, AMPA puts the total number of magazines in Alberta at around 200, with an additional 100 scholarly journals. The association itself has 60 member magazines ranging from trades, like *Oilweek*, to rural lifestyle, like *Okotoks Living*, to literary bi-annuals, like *dandelion*.

The study puts the magazine industry's revenue at \$83.4 million in 2008, setting the total contribution to Alberta's GDP at \$106.8 million and providing roughly 829 full-time jobs. But that, of course, was before the economic downturn.

Ask anyone in the industry and their answer will most likely be identical to Roddy Campbell's, publisher of the nationally distributed, Edmonton-based folk and world music magazine *Penguin Eggs* — since the recession, advertising is down.

"Clients that take a half page in the past might take a third or a quarter now, but they're still with us," Campbell says. "We've actually seen an increase in our magazine subscriptions. I think the advertising has been the hardest part. Though

our summer [issue] was probably as strong as last summer's, it's just in the between."

*Avenue Magazine's* Káthe Lemon tells a similar story. An urban-life monthly that started in Calgary 15 years ago, *Avenue* expanded to Edmonton four years ago this September. Lemon is an editor in Calgary and currently an acting editor for Edmonton's edition. And while she says both publications were winded by the recession, Calgary got the worst of it.

"Calgary was quite an established magazine, was really well known in the community, had really established its brand," Lemon explains. "The Edmonton magazine, when the recession hit, was still in the growth phase and so the Edmonton magazine was able to maintain that pattern. They didn't see the same growth as they had in previous years, but they also didn't see the kind of decline in advertising pages that we saw in Calgary. Compared to the sector overall, we weren't as badly hurt as some others. For example, *Home Magazine*, *Shelter Magazine*, a lot of the new magazines were quite a bit harder hit than the regional, city magazines."

She goes on to note that like everywhere in Calgary, the expansion

the Calgary addition was seeing was simply unsustainable.

Nevertheless, both Campbell and Lemon are fairly optimistic discussing last year's little bump in the road — with Lemon declaring that they're "back on track" — but seeing those advertising dollars decline is difficult for the magazine industry, particularly in Alberta.

This is because Alberta's industry model is slightly different than other provinces, relying almost entirely on ad revenue (according to the AMPA study, it's at 92.7 per cent), with very little money coming from subscriptions. This is contrary to the national norm that saw almost 19 per cent of revenue coming from subscribers in 2004. As such, we have a lot of what's called 'controlled-circulation' magazines — basically the issues you pick up for free at newsstands and before you hop on the bus. According to Andrew Mah, the interim executive director at AMPA, the ad revenue model lends itself to the style of magazines we tend to publish here.

"Alberta has a lot of lifestyle magazines, travel and city-related magazines, the articles tend to be service-y, which are articles that are designed to give people suggestions on things to do, places to go, that kind of stuff,

which lends itself to a controlled-circulation model."

He adds that starting a subscription-based magazine is a lot harder, considering you need to find a readership, while simultaneously finding advertisers.

"Certainly for small to medium publishers, [controlled-circulation is] easier entry," says Mah.

The disadvantage, however, is that the biggest government grant for the industry, the Canadian Periodical Fund, tends to be based on a magazine's ability to attract subscribers.

"Among the things that they are looking for in their main funding stream is a minimum of 5,000 subscribers and a certain percentage of subscribers, which for our controlled-circulation magazines, they're just ineligible," explains Mah, adding that, as such, Alberta doesn't receive its fair share of funding.

The Alberta Foundation for the Arts also supplies grants, and though their criteria isn't based on subscriber size, they do demand that the publication be a 'cultural magazine,' eliminating lifestyle and consumer mags.

"One of the suggestions we have is that that [definition] should be broadened, because, funding for other types of cultural medium, for example film, they don't look at whether your content is cultural or not," says Mah.

"Film is considered a cultural medium, and so they receive funding. Whereas magazines, they get scrutinized a bit harder, which may be legitimate because magazines have advertising in them. But that's a debate worth having."

While it might lack federal support and be more volatile over the course of the economic cycle, the Alberta model might have some distinctive advantages, beyond an easier start-up, especially considering technology's ongoing onslaught against the printed word.

The appeal of the Internet is that the content is free bit, as Lemon points out, when it comes to controlled-circulation magazines, the content was already free to the reader.

"A lot of the push is towards how much content can you give away for free," says Lemon, which, obviously isn't a dilemma for *Avenue*. Though it's not entirely that clear cut.

"Now a lot of the question is around what will the next business model be, because the Internet will operate on a different business model," she continues. "With the traditional magazine, whether it's you picking it up off the stands or you buying it, no matter what, the reader takes that

**MAGAZINES cont'd on p. 8**

# Now, This Is How Pizza Is Supposed To Taste



**AS SOON AS YOU WALK  
IN THE DOOR OF FAMOSO,  
YOU KNOW YOU'RE GOING  
TO GET A GOOD PIZZA**

FAMOSO NEAPOLITAN PIZZERIA  
(DRESS: St. Albert Trail 782-9221)

BY SCOTT LINGLEY

Pizza is the simplest thing in the world, when you think about it. You start with bread, which humansink got the hang of millennia ago, apply some seasoned pureed tomatoes, the meat and/or veg of your choice, a complementary cheese, cook it in a real hot oven and you're done.

Which begs the question, why is so much pizza so abysmal? I blame our fast-food culture, which generally allowed quantity to trump quality in the marketplace. I used to live half a

block from a place on 82nd Avenue that gave you your second pizza for 26 cents. How could it possibly taste good? That's not just bad pizza, it's practically bad karma.

Time was that Tony's on 11th Avenue and 95th Street stood out like a lone beacon of simple, sincere pizzacraft in a cheesy sea of cookie cutter greasewheels, but in the years since I got my first taste of Tony's trademark surliness and godly pizza, a lot of decent options have come online, like Ragazzi in Bonnie Doon and, who knew, the locally hatched, ever-expanding Famoso vine, purveyors of 'za in the style of old Napoli.

We walk in the door of Famoso's North Edmonton Common location and we know — we already know — that it's going to be a better than average pizza (though this may have something to do with multiple successful trips to the Jasper Avenue Famoso). The staff are youthful and friendly, the bright room brick-lined, high ceilinged and attractively furnished, the flatscreens silently piping sports are a minimal detraction and one wall is lined with sacks of the im-

ported flour Famoso requires for its hand-thrown crusts and flatbreads.

It's critical that Famoso's dough be top-notch, because almost everything on the menu comes with or is made atop bread. That's a good thing to bear in mind when planning your meal — if you have a flatbread ap-

**THE TAB: \$30 FOR TWO (FOOD ONLY)**

**THE GIST: RISING LOCAL CHAIN GETS PIZZA EXACTLY RIGHT**

**TRY THE: BELLA PIZZA WITH ROASTED MUSHROOMS AVOID: BREAD OVERLOAD**

pizzet, bread with your salad and pizza, well, ain't that a whole lotta bread? The good Dr. Atkins would be spinning in his piano-crate casket.

Once we ascertained the arcane rules of the room (you DO go up to the front counter to order but you DON'T go to the counter at the side for your own pepper, parm and chilies) and were settled with Italian or

ange sodas, we made short work of the menu, bearing in mind the above caveat, and awaited — very briefly — our appetizers. The roasted kalamata olives under a blanket of feta, served with crisp flatbread of course, were rich and spicy little mouthfuls and an absolute steal at \$3.

Though co-diner and I ben quite taken with the walnut and gorgonzola salad (with bread) in the past, we were in the mood for something a tad less elaborate and tried the Caprese (with bread) (\$12). Big rounds of ripe tomato and soft bocconcini cheese were alternated atop a bed of mixed greens and fresh basil, then lightly drizzled with balsamic vinegar, a nice palate cleanser after the salty piquancy of the olives' 'f feta.

The anchor dish of the meal was a Bella pizza (\$13.50) which looked mouthwatering in its browned, bubbled asymmetry. Famoso pizzas are hand-thrown and thin-crust so they are, like snowflakes, no two the same. Ours featured fresh mozzarella, capicollo, halves of cherry tomato, fresh basil and, at our discretion, roasted mushrooms (\$1.50).

I figured we were worth it. Newbies to the form might be surprised that the bright slather of sauce looks like squashed-up plum tomatoes rather than the heavily adulterated tomato paste you get from degenerate pizza sources, and that the apposite quantity of cheese is underneath the other toppings, rather than mounded on top and obscuring them from view. Each bite pulsed with garlic from the simple sauce and mushrooms, while the spicy ham, licorice basil and creamy mozzarella enacted some intricate interplay in the foreground, with periodic molten splashes of flash-roasted cherry tomato.

You're probably wondering about the crust. As with every bite of bread I'd had at that sitting, it was supple, crisp around the edges, thin and chewy, not merely a conveyance for the toppings but an integral part of the flavour. Forget Atkins — go eat as much bread as your stomach can hold. And be sure to order plenty, as nothing revives the memory of a nice meal like having it again for breakfast the next day. Just keep it away from the microwave, you philistines.

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## IS THIS THE END OF IRIS EVANS?

Ed Stelmach's government, such as it is, seems to be doing its best to alienate its core voters, and put the future of some of its longest serving MLAs into question.

The latest fiasco involves the hospital for Sherwood Park. Or at least, it was supposed to be a hospital. Now, not so much.

For years, MLA Iris Evans has promised her community a hospital. Not a glorified emergency ward or a mega-clinic, but a hospital. No doubt many voters in Sherwood Park pledged their allegiance to Evans thanks to her hospital promise.

Well, the thing is finally getting built, five years after Evans promised her constituents their very own hospital. But now it turns out that it's not going to be the 72-bed, acute care hospital that was promised. Instead, they're getting a 24-hour urgent care facility, similar to the Community Health Centre in Clantonville. So, if you've got a broken bone, the new facility can handle it. If you're having a baby, go somewhere else.

Health Minister Gene Zwozdevsky is telling the people of Sherwood Park not to fret, they'll get their hospital eventually. But right now, times are tough, so it will be built in stages. That won't assuage the people of Sherwood Park, who have seen other, smaller suburbs get their own hospitals. It's almost a moot point whether they really need a hospital or now, with Edmonton facilities so close. The bottom line is a hospital was promised by Evans, and she failed to deliver. Evans will be lucky to survive the next provincial election.

Evans was once a rising Tory star, achieving the high profile position of treasurer. Now she's in the ultra-low profile Minister of International and Intergovernmental Affairs, a career advancement goyavey. Poor Iris. A hard working and usually quite capable minister, one of the Stelmach government's highest profile, female ministers has been hung out to dry by her own government.

## PRO-AIRPORT GROUP SCORES AGAIN

First it was Danielle Smith. Now, Ed Stelmach has waded into the Edmonton airport debate.

Following a meeting with the Envision Edmonton group that is petitioning for a plebiscite on closing the airport, Stelmach said Tuesday that "nothing moves" at the airport until he is assured that closing the airport won't have a negative impact on medicare services, the canard the Envision Edmonton people are using to scare people into signing the petition. At the suggestion of the group, he wants a new report on medicare services conducted by the Alberta Health Quality Council. But Stelmach still

says it's up to Edmonton to make the final decision, and he wouldn't say how he'd vote on the issue.

Score another win for Envision Edmonton. An average group of petitioners couldn't get two seconds of Stelmach's time, but Envision Edmonton not only scored a private chat, but also got the premier to comment on a purely local issue. By saying "nothing moves" at the airport unless he's happy, Stelmach has given another boost to Envision Edmonton.

But Stelmach is right about one thing—it's still an Edmonton issue, and he should have kept his views to himself.



POINT OF VIEW - FUN IN THE SUN

## Long, Hot Political Summer



OUTSIDE POLITICS: MAURICE TOUGAS

**WHILE HARPER PLAYED DIVIDE AND CONQUER, IGNATIEFF TOOK LESSONS IN RETAIL POLITICS**

We Canadians are a fatalistic lot. It's now September, and we still have weeks or even a month or two of very pleasant weather. But no matter—summer is over. We don't have fall in this part of Canada; we have a season of melancholia, where we mourn the summer that wasn't, and dread the winter to come.

So most of us are pretty bummed. Except perhaps Stephen Harper.

For the prime minister, the end of summer can't come fast enough, and not just because he's the kind of guy who clearly does not enjoy sunlight—Harper is the only person in Canada who actually gets more pale as the summer progresses.

It was a rough summer for Harper, and all of his problems were of his own making. Consider his track re-

cord of late.

It was Harper's government that stupidly decided to hold both the G8 and G20 summits in Ontario, at the same time. That little international coffee klatch cost the supposedly cash-strapped federal coffers one billion dollars, a princely sum for what amounts to a few photo ops. Then there was the pointless and ill-advised elimination of the mandatory long-form census, which was roundly denounced by everyone who knows anything about this kind of thing, and has done tremendous damage to the reputation of Statistics Canada. Backing away from that bad decision would have been the smart thing to do, but Harper simply does not back down from anything. Once he's made up his mind, his decisions are as solidly cast as his hair.

Now we've got the long-gun registry debate, an issue that is entirely driven by Harper ideology and his shameless pandering to rural voters. If it had not been for a Tory backbencher advocating scrapping the long-gun registry (with Harper's approval, no doubt), this needlessly divisive debate would never have taken place. Scrapping the registration of rifles is strictly a political move, an issue that was not even on the national radar until Harper's

government introduced it. Yes, the registry is not a substantial crime fighting tool, but neither is it a costly bureaucratic boondoggle that turns God-fearing rural (read: Tory) gun owners into criminals. (Although the firearms registry WAS a financial fiasco, coming in at over a billion dollars to implement, the only available number for the current cost of registering long-guns is \$4 million, about the same amount Harper spends on white shirts and dark ties every year.) Harper will get his wish of pitting rural Canada vs. urban Canada for his own political gain, but what's the point?

So while Harper was busy hosting world leaders and playing his favourite game—Divide and Conquer—Liberal leader Michael Ignatieff spent the summer on a bus tour of the country.

Ignatieff, who hasn't exactly ignited a surge of Iggymania across the country, spent the summer learning the ropes of old-fashioned politics, and probably learning a bit more about the geography of his part-time home and native land. No matter what you might think of the guy—the terms "alot" and "academic" spring instantly to mind—you have to give him credit for agreeing to the

TOUGAS' com'ot on p. 7

## BY THE NUMBERS • VIDEO GAMES

Top Selling Video Games of 2010  
 Source: Yahoo! Games

- 1 New Super Mario Bros. (Wii)
- 2 Pokemon SoulSilver (DS)
- 3 Red Dead Redemption (Xbox 360)
- 4 God of War III (PlayStation 3)
- 5 Wii Fit Plus (Wii)
- 6 Wii Sports Resort (Wii)
- 7 Pokemon HeartGold (DS)
- 8 Call of Duty: Modern Warfare 2 (Xbox 360)
- 9 Just Dance (Wii)
- 10 Super Mario Galaxy II (Wii)



# Read To Your Kids, Dads



URBAN MOM ANGELA BRUNSCHOT  
**READING TO YOUR KIDS IS IMPORTANT TO THEIR DEVELOPMENT, BUT FEW FATHERS HAVE THE INCLINATION OR TIME**

Entering the Stanley A. Milner Library downtown, we turn into the children's area and are immediately surrounded by bright primary colours. Tamsin Shute, a tall young woman with large glasses and an even bigger smile, welcomes my baby Ethan and me at the entrance to the program room for a class titled Baby Laptime.

Sitting in a circle of about a dozen other moms and babies, Ethan's eyes become very wide and he examines each baby intently, as if shocked to find there are other little people just like him. The other mothers smile and coo and we ask each other about each little bundle. When we begin to sing, Ethan's tiny face lights up. He kicks his feet and waves his arms with excitement. When Shute reads a book out loud, his grey-blue eyes are locked on her animated face.

The downtown library is one of the first places I took my little guy, back in February, when he was just a couple months old. Singing to him and listening to stories with his comfortable weight in my lap is a memory I'll hold onto for the rest of my life. I also hope it's the beginning of a life-long love of reading and language for my son.

"Babies thrive on attention... Babies just love this time when mom isn't having to run off to cook something and the phone's not ringing," says Shute, co-chair of the Edmonton Public Library's early literacy and family services team. They're also getting used to that story time situation, and becoming comfortable.

Unfortunately, dads are largely absent from the scene. In all the classes I've attended in the past eight months, I've seen only a handful of male participants. It's a shame. Not only are guys missing out on a wonderful bonding experience, kids aren't seeing men using the library and enjoying reading. Of course, many dads read to their kids at home, and daytime classes are difficult for working parents. Still, it's a little alarming that so few men attend the classes.

The report goes on to say that kids' views of reading are formed before they start school. So guys, if you want your sons to enjoy reading you'll have to instill that value in him long before he reaches kindergarten.

"It is extremely important for babies and children to see their fathers engaging with books and songs with them," says Shute. "That behaviour needs to be modelled so show that men who are important in their lives enjoy books and reading. If babies start out seeing their fathers engage with books and with them, hopefully as they get older they will see books as valuable."

That's why Shute has organized a dads' class starting this fall called Daddy And Baby Time. A roomful of women can be intimidating to some men, she says, and she has received several requests for an evening class so that the dads who are working

## ACCORDING TO THE CANADIAN COUNCIL ON LEARNING, THERE IS A "PERSISTENT LITERACY GAP BETWEEN BOYS AND GIRLS."

According to the Canadian Council on Learning, a national non-profit, there is a "persistent literacy gap between boys and girls." The group's 2009 report, *Why Boys Don't Like To Read: Gender Differences in Reading Achievement*, says boys are less motivated to learn if they see reading as a "girl's pastime." Socially, boys bond by rejecting reading, whereas girls receive social benefits by being seen as enjoying reading. Reading just for girls? It's a totally outdated attitude, and one that will hurt boys in our information society. But looking around the circle at the library, it's not hard to see how the idea persists.

during the day can attend more frequently.

Of course, men are always welcome at any of the library's sing-along and story time sessions. Shute would never turn away an eager adult and child. I personally think dads would enjoy the classes just as much as the moms, but if guys need a separate class to get used to the idea, I'm all for it. I look forward to hearing the low rumbling sound of male voices floating out of the playroom at the downtown library this fall.

Daddy and Baby Time  
 Stanley A. Milner Library  
 Wednesdays, 6:30pm  
 Sept 15 to Oct 20

## TOUGAS (cont'd from p. 6)

Liberal Express tour. All summer long, Ignatieff has toured the country, hitting every province, shaking every hand offered to him (15,000), the Liberals say. I suspect they had a minion walking behind Ignatieff, counting every handshake. While Harper was hosting summits and kissing up to his conservative base, Ignatieff was chowing down at the Captain Burger in Richmond, Que., shaking hands at Rudder's Wharf in Yarmouth, N.S., and snarfing down Timbits in Caledonia, Nova Scotia. According to Liberal bump, the tour held 140 public events in 102 cities and towns, racking up nearly 40,000 kilometres.

For Ignatieff, the tour was a crash course in church basement and community hall politics in Canada, a lesson he sorely needed.

Ignatieff is in the unusual position of starting at the top without working his way up from the bottom. It can be fairly said that Canada was likely a bit of a mystery to him; he

lived outside of Canada from 1978 to 2005, soaking in the rarified egg-head atmosphere of Oxford and Harvard, and he's only been an MP since 2006. The guy probably never set foot inside a Tim Hortons until he was in his 60s. Retail politics — the art of shaking hands and kissing babies, and not getting the two mixed up — is something he's never had to do. You have to give him props for taking on such an arduous, dreary tour for an entire summer, and doing his damndest to make it look like he actually enjoyed it. That was one hell of a performance.

For Ignatieff and the humbled but not humble Liberals, summer was a hummock instead of a swing in the hammock. It certainly wasn't as glamorous as breaking bread with Barack Obama and sipping wine with French president Nicolas Sarkozy, but in the long run, Ignatieff's summer of handshaking and barbecues in community halls in small towns may pay off more than Harper's lost summer.

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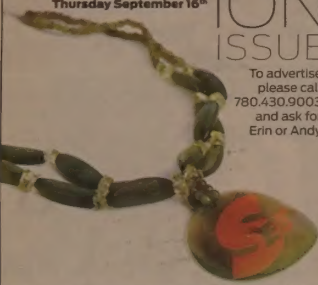
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## POINT OF VIEW - HEALTH

## Beware An Excess Of Acid

**HOLISTIC HEALTH IOI ROBERTA SHEPHERD**  
**TOO MUCH ACID IN THE**  
**BLOODSTREAM CAN LEAD**  
**TO ALL SORTS OF PROBLEMS**

I've mentioned the importance of maintaining an alkaline internal environment before, and I'd like to shed more light on this recommendation.

"Acidosis" is a term used to describe over-acidity in the bloodstream. An overly-acidic system, caused by an overly-acidic bloodstream, lowers immune and makes one more prone to a collection of symptoms and illnesses such as insomnia, water retention, rheumatism, migraines, constipation, diarrhea, ulcers, bacterial imbalances and infections, hypertension, asthma, kidney diseases including stones and muscle wasting, to name a few.

Let's talk about how the body becomes overly-acidic. The waste portions of what we eat, drink and inhale are acidic and excreted from the body via the eliminative organs such as the bowels, bladder and skin. The wastes that are not excreted are left circulating through the body in the blood, which supplies all of our tissues and organs with oxygen. An excess of acidic wastes accumulated in the body causes circulatory congestion. When the circulatory system cannot effectively reach all the tissues and organs of the body due to congestion, the tissues and organs become deprived of oxygen and essential nutrients, weakening the systems of the body and causing cells to deteriorate. The body becomes too acidic when we consume acid-forming substances out of balance with our consumption of alkaline-forming substances. Smoking, inhal-

ing other toxic fumes, high-stress, lack of exercise and consumption of drugs and pharmaceuticals are also acid-forming in the body. What's more, cellular processes such as metabolism and cellular reproduction create acidic wastes and the body relies on alkaline stores to buffer these acids. When alkaline stores are depleted due to an over-consumption of acid-forming substances, the body borrows calcium from the bones and teeth to try and alkalize the system. A healthy body has adequate alkaline reserves in balance with the acidity that is consumed and produced in order that everything is neutralized.

I've compiled an Acid vs. Alkaline Food Guide (below) to help clients

ed, are "bad" for you. For example, although cranberries register as being acid-forming within the fluids of the human body, cranberries impart great healing to the urinary system. That being said, it's quite possible that the nutritional and therapeutic value of cranberries far outweigh the fact that they're acid-forming. We'll surely consume acid-forming substances in our lifetimes, often very purposefully. The idea is not to omit all acid-forming substances – this would be an unrealistic idea (except when it comes to cigarettes). The idea is to consume an abundance of alkaline-forming foods in order to build up and maintain healthy alkaline stores to sustain optimal health.

**ACIDOSIS IS A TERM USED TO DESCRIBE  
OVER-ACIDITY IN THE BLOODSTREAM**

compare acid-forming and alkaline-forming substances. I'm positive you'll find some other literature out there that conflicts with this list. This information is based on research that I've done over time, my own professional opinion and personal experience.

Not all acid-forming foods, as list-

The ideal ratio is one to four: one serving of an acid-forming substance to every four servings of alkaline-forming substances.

Notice that high-stress creates an acidic internal environment. For help with stress reduction, please visit [www.ultimatestressseminar.com](http://www.ultimatestressseminar.com).

**Acid-Forming Substances To Be Avoided Or  
Consumed In Moderation**

Alcohol
processed foods
white flour
black pepper
herbal
cake and cookies – anything with sugar
canoli and frozen foods
chocolate
cigarettes
coffee
cooked grains, except millet and quinoa
dairy products
dried vinegar (white and red)
eggs
cooked unseasoned oils
fruits that have been glazed or sulphurized
meat, including fish & shellfish
some fruits, namely: cranberries, blueberries, pines, sour cherries, dulse & plums
pasta
popcorn
processed cereals
soils and soy products

**Alkaline-Forming Substances To Be Eaten  
Frequently**

most fresh foods
all raw vegetables, especially green ones
all salad greens
all sprouts
apple cider vinegar
dates, figs & dried apricots
almonds & hazelnuts
sea vegetables such as: dulse, chlorella, spirulina, Irish moss, kombu, nori, wakame and sea lettuce
herbal teas (no caffeine)
fresh or dried herbs
fresh, raw juice (specifically vegetable juice)
honey
millet, quinoa & amaranth
lemons and lemons
mangoes
melons
peaches
apples
pears
brussels
potatoes
bananas

**MAGAZINES (cont'd from p. 4)**

whole package and the advertiser really has no idea which pages the reader wants."

But with the Internet, Lemon notes, "people don't need to get the package, they can skip the filler. You can't trick someone into reading the story [on the Internet] or even turning the page between two really good pages, because that's not how the Internet is set up, they go to only the content they want."

Which makes the most important question surrounding the magazine business not whether the economy will stabilize or how popular the iPad will become, but whether or not Alberta-based publications are pro-

viding the content Albertans want. In a global community, is *Cochrane Connects* or *Cowboy Country* still relevant?

From Mah to Campbell to Lemon, the answer is practically the same – you're simply not going to find out about that neighbourhood event or find that regional understanding a local writer can bring to the subject on some super-geeky, super-trendy international blog.

"Magazines are storytelling vehicles and the whole point is us talking," says Lemon. "We're sharing a cultural process but we're also sharing information about where we live."

"What's interesting in Alberta –

and the reason that magazines are particularly important in Alberta – is we're growing," Lemon concludes. "We don't have a fixed identity. We have an identity that's really in flux and really being negotiated right now. There's a lot of people who have questions. Are we sure about the oil fields? Are we sure about the politics? Are we sure about whether we should be investing more in green?" she says.

"Or maybe that's not the way. There are a lot of questions. Anytime there's questions in a culture that's when we need to have cultural products that speak to us as a community."

Next week: Book publishing.

POINT OF VIEW • COMMUNICATION

# Maybe It's The Drugs



The giant blue Twitter bird has snatched up Fish in its talons. Follow him at [twitter.com/fishseyefoto](http://twitter.com/fishseyefoto) | ILLUSTRATION SUPPLIED



HIDDEN NINJA FISH GRIWKOWSKY  
FISH DEFENDS HIS DECISION  
TO JOIN THE 21ST CENTURY  
AND START TWEETING

For most of you finger-literate, there's nothing new about texting. But believe it or not, I only just started using a cell phone, one of the last holdouts in the bar-code ranks of our civilized world. Maybe you still have a shame ghost like this lingering through the halls of your experience,

where near your space.

Having not yet joined the mob hatched — of phones, I mean — I've added cells to an ongoing theory about digital telepathy I've been cattle-driving, namely that in terms of the next great leap of technology we're not fully aware is upon us, we're right around the corner from being bukkous-headed aliens whose veins flash purple and orange as we silently discuss the weather, our pay scale and whether or not the prisoners are yet mating in their cages.

To make matters even worse, I've also joined Twitter since my time in the hospital, which I feel is a side-effect of all the excellent drugs they handed over. I first logged on right as Lady Gaga twitted Edmonton and scored her hundreds of thousands

connected we now are, now, as well as the infinitesimal life of any particular thing of importance. I may as well be talking about the invention of mountain ranges, this Gaga business so buried in a thousand million tweets since, 46 per cent of which are pointless personal babble, according to the statisticians. But let me briefly defend jumping into Twitter, because I know a lot of you think it's fucking stupid. So did I until, like Friendster and subsequent social networking meta-programs, I actually got behind the wheel. It's as simple as this: a communication supplement, nothing more. You can use it to help people, make jokes, dispense information, pick fights, or any other thing we do with words. I watched Kanye West have a bit of an emotional meltdown,

**IT'S IMPORTANT FOR THE GOVERNMENT AND THEIR CORPORATE MASTERS  
TO KNOW EXACTLY WHAT WE'RE THINKING ABOUT ALL THE TIME. HOW ELSE  
ARE THEY GOING TO COMPLETELY CONTROL EVERYTHING WE SAY, THINK,  
DO AND, MOST IMPORTANTLY OF ALL, SPEND OUR MONEY ON?**

like a pointless refusal to see Star Wars, or somehow not having your driver's licence yet. Or maybe it's that disgusting quirk of bathroom hygiene which involves the unfortunately valid use of the word "cheese." Whatever it is, this little anomaly becomes a secret focal point for your friends and family so that when you do finally give in, there's an ongoing shockwave of smug celebration.

"Is that your phone?" I heard in incredulous tones, as if the town gigolo suddenly shaved off his moustache and announced his intentions to marry the squarrest Christian bitch in the area code. In my defence, cell phones continue to vie for the title spot in "most-complained-about-entirety" in our lives, right up there with computers and the mere existence of anyone else, making any sound, any-

of tweets for recording for posterity we live in "Oil C untry," which everyone around here knows, anyway. Especially since the U of A students proved what we all already knew about a wall of poison advancing on our town, which you would think would raise a few public alarms. As you remember, though, the mayor instead waded into the psychic ether with a pissnosed debate mere words you wouldn't quite expect for him, even as the election looms, thereby tripling the tastiness of the "C untry" story since seen — and of course forgotten — planetwide. Am I ever glad I didn't show Mista Mayor my cleavage photo of the "transITWATCh" banner last time we hung out, boy I tell you.

Mandel's atypically uncool reaction and its subsequent global scrutiny demonstrate just how fucking

then sent him a direct message that I still like his music. Then I checked out LeVar Burton's snapshots of Riker and Data sitting next to him on a Dragoncon panel.

But there's actually nothing new about it all, except I have about 10 minutes less a week, if I just remember no one's forcing you, either, no matter how much attention you try and get dissing it at parties. Just stop fighting it, already. It's important for the government and their corporate masters to know exactly what we're thinking about all the time, how else are they going to completely control everything we say, think, do and, most importantly of all, spend our money on? See you in the hive minute!

NOTE: Fish can be found at [twitter.com/fishseyefoto](http://twitter.com/fishseyefoto), following orders.

# EE

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\* What 1998 music video did Shawn Desman appear in?



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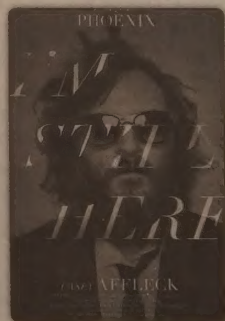
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### SEPTEMBER

#### BLACKLISTED

Sept. 2-5 (Theatre Network)  
Geminis-Nominated writing team Blacklisted are are bursting at the seams to unleash the material that "up-tight" television executives have kiboshed for the last two seasons.

#### JAILBAIT

Sept. 17-26 (Northern Light Theatre)  
Two teen girls con men into believing they're collegestudents, and get a real education on sex and the city.

#### BILLY BISHOP GOES TO WAR

Sept. 18-Oct. 10 (Citadel)  
Recounts the death-defying heroism of one of the First World War's most prized pilots. From basic training to incredible dogfights, this highly entertaining performance is filled with rousing songs that sent our troops rushing in-and-out of battle.

#### PILOBOLOUS DANCE COMPANY

Sept. 21-22 (Alberta Ballet)  
Celebrating its 40th season, Pilobolus is renowned for its imaginative and athletic fusion of extreme acrobatics, pure dance and shadow play.

#### EURYDICE

Sept. 29-Oct. 2 (Studio Theatre)  
Love and grief, life and death are both endless and tentative, fixed and mutable in the strange world of "Eurydice," the devastatingly lovely — and just plain devastating — theatrical gloss on the Orpheus myth.

#### À LA GAUCHE DE DIEU

Sept. 23-Oct. 2 (UniTheatre)  
A realtor and her client, opening the doors to love. The story of a relationship on the tightrope of life, the autopsy of a love relationship forbidden, told with humour and intensity.

#### HEY LADIES

Sept. 24-May 20 (Theatre Network)  
The Ladies return for their fourth season of fun. Featuring extraordinary guests, stupendous prizes, hilarious Match Game, questionable crafts and recipes for disaster.

#### MOSTLY WATER

Sept. 25-May 21 (Theatre Network)  
Back for a second season, Mostly Water Live at the Royal will stun, stupefy, and astound you with scathing sketches, inspiring interviews, and kick-ass alliteration.

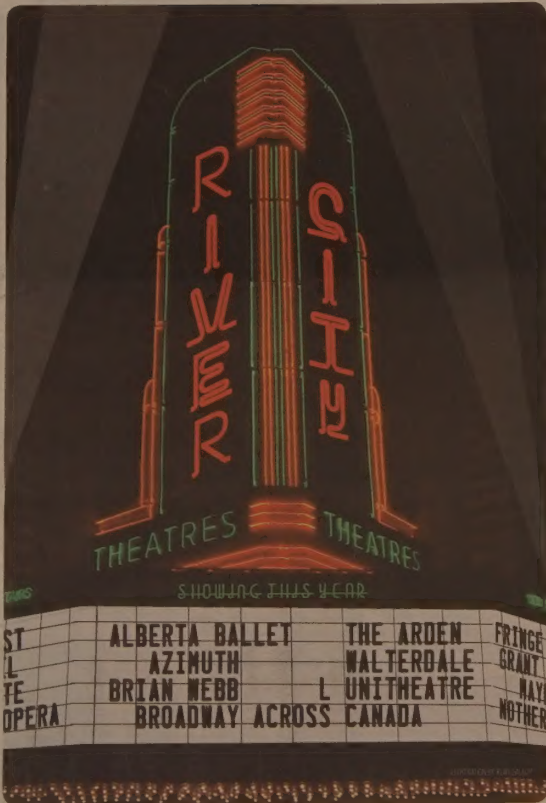
#### MAMMA MIA!

Sept. 28-Oct. 3 (Broadway Across Canada)  
On the eve of her wedding, a daughter's quest to discover the identity of her father brings three men from her mother's past back to the island they last visited 20 years ago.

### OCTOBER

#### INTIMATE APPAREL

Oct. 2-24 (Citadel)  
A touching story of a woman seeking independence in ragtime Manhattan. Ill a world



where cultures mingle and classes mix, Esther is a lingerie seamstress, looking for romance and fulfillment and the means to pursue her dreams.

#### MUMP & SMOOT CRACKED

Oct. 2-24 (Theatre Network)  
The horror clown duo will take audiences on a giddy, terrifying journey to their parallel universe: the nightmarish world of Planet Umno.

#### PERFECT PIE

Oct. 16-22 (Walterdale Playhouse)  
Patsy sends a tape and a pie to Francisca, out of the blue. The two have an uneasy reunion.

#### BJM, DANSE

Oct. 7-8 (Brian Webb Dance Company)  
Les Ballets Jazz de Montréal (bjm\_danse) come to Edmonton with two amazing dances — Zip Zap Zoom, which insert dancers into the realms of the virtual world of Internet games where they search for the "real" emotions and impulses between avatars, and Rossini Cards, in which classical technique serves as a basis for a decidedly modern work of art.

#### ALMIGHTY VOICE AND HIS WIFE

Oct. 19-24 (Workshop West Theatre)  
In 1885, a young native man, arrested for killing his cow without a licence, escapes after he's counted that his is a harrowing crime: The ensuing manhunt leaves four dead.

#### ANY NIGHT

Oct. 21-31 (Fringe Theatre Adventures)  
A young woman suffering from night terrors and sleepwalking is drawn into a tender romance with the young man living above her. But how does he know her so well?

#### LA BOHEME

Oct. 23, 26, 28 (Edmonton Opera)  
A young love fraught with poverty and illness transcends the gritty world of Parisian ghettos to speak for all time of hope, love, and passion.

### NOVEMBER

#### AN UNNAMED LOVE-SUICIDE

Nov. 2-14 (Northern Light Theatre)

Johnny's friends are honouring his death by putting on a production of his play. His strange autobiographical work concerns adolescent turmoil, bullies, eating disorders and alienation.

#### UNIDENTIFIED HUMAN REMAINS

Nov. 4-13 (Studio Theatre)  
David McMillan is a former actor, current waiter watching his twenties tick away. Together with his book reviewing roommate Candy and his best friend Bernie, David encounters a number of seductive strangers. Things turn ugly when it appears one of them might be a serial killer.

#### THE SLEEPING BEAUTY

Nov. 5-6 (Alberta Ballet)  
A beautiful princess, some faeries both good and bad, add a prince, challenging classical choreography, a glorious score and finally a little magical fairy dust and voilà, you have one of classical ballet's greatest masterpieces.

#### GREASE

Nov. 9-14 (Broadway Across Canada)  
Take a trip to a simpler time of poodle skirts, drive-ins, and T-birds. "Bad boy" Danny and "The girl next door" Sandy fall in love all over again to the tune of your favourite songs.

#### CABARET

Nov. 11-12 (Catalyst Theatre)  
Set in 1931 Berlin as the Nazis are rising to power, it focuses on nightlife at the seedy Kit Kat Klub and revolves around the 19-year-old English cabaret performer Sally Bowles, and her relationship with young American writer Cliff Bradshaw. A modern musical theatre, and later, film, classic.

#### LOUÏ & QUEER

Nov. 12-13 (Workshop West Theatre)  
Western Canada's longest-running Queer writers' and performers showcase. Plays, music, poetry, dancing, drag, spoken word and some serious comedy — anything can happen at this wild and woolly showcase.

#### THE HAUNTINGS OF MULBRIDGE

Oct. 30-Nov. 14 (Citadel)  
Mulbridge's work foretold the invention of modern-day cinema. A physically and visually explosive spectacle, this award winning production explores themes of memory, identity, and the quest for meaning at the very beginning of our culture's obsession with images.

#### UNE MAISON FACE AU NORD

Nov. 18-21 (UniTheatre)  
A man in the twilight of his life luminates on the goodwill and wisdom of his wife's heritage that has made the country and he has dreamed lose their meaning and future.

#### HARD CORE LOGO: LIVE

Nov. 18-Dec. 5 (Theatre Network)  
Hard Core Logo was one of Canada's most notorious and influential punk bands — until they fell apart. Years later, during the mid-'90s punk revival, lead singer Joe Dick-



# LEGALLY BLONDE

It's time to unite the band

## PRAIRIE DANCE CIRCUIT

16m, 19-20 (Brian Welsh Dance Company)  
Featuring four prairie choreographers, Prairie Dance Circuit is the pilot year of BWDC's collaboration with contemporary dance premieres in Calgary, Winnipeg and Regina

## UNDAUNTED ENCHANTMENTS

16m, 25 (Catalyst Theatre)  
A concert of stories that have enchanted generations, launching TALES Edmonton's newly released two-CD set Undaunted Enchantments

## DECEMBER

### A CHRISTMAS CAROL

16m, 27 Dec, 23 (Catalyst)  
For a decade, Edmonton has embraced Tom Wood's brilliant adaptation of Charles Dickens' classic tale, and the tradition continues this year for an 11th season.

### BOOM

Dec. 4 (Catalyst Theatre)  
1420 solars boast an eclectic arrangement of artists from a variety of disciplines. "Boom" features artists hand-picked by dance maven Kathy Ochoa.

### THE NUTCRACKER

Dec. 10-12 (Alberta Ballet)  
The most lavish ballet ever mounted by Alberta Ballet, The Nutcracker features Tchaikovsky's elegant score, magical sets, hundreds of colourful costumes and meeting story telling that will usher young and old alike into a rich and festive holiday mood.

## MUCH ADD ABOUT NOTHING

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## Eurydice

by Sarah Ruhl  
SEP 23 — OCT 2, 2010

UNIDENTIFIED  
HUMAN REMAINS  
AND THE TRUE  
NATURE OF LOVE

by Brad Fraser  
NOV 4 — 13, 2010

## SAVAGE in LIMBO

by John Patrick Shanley  
DEC 2 — 11, 2010

The life and adventures of  
NICHOLAS NICKLEBY

by Charles Dickens,  
(adapted by Richard Ouzounian)  
FEB 10 — 19, 2011

THE GERTRUDE  
STEIN PROJECT

adapted & directed by Beau Coleman  
MAR 31 — APR 9, 2011

## The Cripple of Inishmaan

by Martin McDonagh  
MAY 19 — MAY 28, 2011

TICKETS  
\$5 - \$20

Richard believes he does not have to conform  
to laws, statutes and societal normalities.

THE 2011 CANOE THEATRE FESTIVAL  
Jan. 10-23 (Workshop West Theatre)  
Edmonton's professional, curated theatre  
festival showcases some of the season's  
most interesting artists and challenging per-  
formances.

MOZART: ZE KOMPLETE HYSTERY  
Jan. 20-30 (Fringe Theatre Adventures)  
The genius of Salzburg returns with an elec-  
tric piano, slide, and an hilarious routine to  
give us the truth about his life and death.

RELAY  
Jan. 21-27 (Brian Webb Dance Company)  
A collaborative choreographic experiment  
for eight performers and two musicians.  
Challenges preconceptions and takes us to  
new territory in theatre and dance.

AUGUST: OSAGE COUNTY  
Jan. 29-Feb. 10 (Citadel)  
When the large Weston family unexpectedly  
reunites after dad disappears, the home-  
stead explodes in a maelstrom of repressed  
truths and unsettling secrets.

MEAT PUPPET  
Jan. 21-Feb. 6 (Northern Light Theatre)  
Chuck Dalmier is an investigative telejournal-  
ist with a mission: His expose series "Red  
Letter" specializes in running sting opera-  
tions. Now Dalmier has uncovered his highest  
profile target yet.

## FEBRUARY

COMMUNION  
Feb. 3-20 (Theatre Network)  
A wisecracking mother, her estranged daugh-  
ter, and the therapist she turns to. A poignant  
story about reconciliation, the search for  
meaning, and our impulse to move forward.

LA, PEAU D'ELISA  
Feb. 3-20 (L'Unit Theatre)  
A woman tells delicate tales of love. She  
insists on carefully relating all the intimate  
details. Gradually, through her stories, she  
reveals that the goal is to tell one particular  
secret.

THE ABDUCTION FROM THE SERAGLIO  
Feb. 5-10 (Edmonton Opera)  
Mozart's opera, the young Belmonte jour-  
neys to the exotic east to rescue his beloved  
Konstanze from the clutches of an amorous  
Pasha, and madness ensues as the lovers  
battle to outwit a bumbling and jealous vi-  
zer.

RABBIT HOLE  
Feb. 9-19 (Walterdale Playhouse)  
Becca and Howie had the perfect life — a  
great marriage, a beautiful house, and a  
lovely son. But after a tragic accident, the  
couple faces the challenges of surviving their  
loss and making a life with the family that  
remains.

NICHOLAS NICKLEBY  
Feb. 10-19 (Workshop Theatre)  
Meet Nicholas Nickleby — a feisty young man  
who devotes himself to supporting his family  
after his father dies leaving them penniless.  
His adaptation of the famous Charles Dick-  
ens novel is the same name.

THE SEASON 2010/2011  
Where to Go,  
Who to Contact

## ALBERTA BALLET

428-1542/www.albertaballet.com

## THE ARDEN

459-0583/www.theardentheatre.com

## AZIMUTH THEATRE

454-0583/www.azimuththeatre.com

## BRIAN WEBB DANCE COMPANY

452-3282/www.bwdc.ca

## BROADWAY ACROSS CANADA

(866)540-7469/www.broadwayacrosscanada.ca

## CATALYST THEATRE

431-1750/www.catalysttheatre.ca

## THE CITADEL

452-1820/www.citadeltheatre.com

## CONCRETE THEATRE

439-3905/www.concretetheatre.ca

## EDMONTON OPERA

429-1000/www.edmontonopera.com

## FESTIVAL PLACE

464-2852/www.festivalplace.ab.ca

## FRINGE THEATRE ADVENTURES

409-1910/www.fringetheatreadventures.ca

## GRACE MACEWAN THEATRE

420-1757/www.macewan.ca/theatrearts

## NORTHERN LIGHT THEATRE

471-1586/www.northernlighttheatre.com

## SHADOW THEATRE

434-5564/www.shadowtheatre.org

## STUDIO THEATRE

420-1757/www.studiotheatre.ca

## THEATRE NETWORK

435-2440/www.theatrenetwork.com

## L'UNITHEATRE

469-8400/www.lunitheatre.ca

## WALTERDALE THEATRE

420-1757/www.walterdaleplayhouse.com

## WORKSHOP WEST

477-5955/www.workshopwest.org

## ANOTHER HOME INVASION

Feb 12-March 8 (Citadel)  
A persistently accurate one-woman show that interrogates how our society is really serving our seniors at a time when they most need our help

## FOUR SEASONS &amp; CANTATA

Feb 15-16 (Alberta Ballet)  
Itald's Four Seasons explodes with the vibrant colours of the south as it pays homage to the Italian culture and its musical traditions.

## THE BARBER OF BARRHEAD

Feb 17-26 (Edmonton Opera)  
A collaboration between Edmonton Opera and Fringe Theatre Adventures takes family fun from Seville, Spain to the Alberta Klondike for The Barber of Barrhead. Prospectors seek and lose their fortunes during the Gold Rush, as Figaro, a barber and jack-of-all-trades, works to unite the young III with his love Rosie, despite divergent dealings by the dastardly innkeeper Bart

## LEGALLY BLONDE

Feb 22-27 (Broadway Across Canada)  
Sorority star Elle Woods doesn't take "no" for an answer. When her boyfriend dumps her for someone more "serious," Elle puts down the credit card, hits the books, and sets out to go where no Delta Nu has gone before. Harvord Law.

## UNDER THE SKIN

Feb 25-26 (Brian Webb Dance Company)  
Twelve dancers inhabit the choreography of Wen Wei Wang (Vancouver) and Gao Yanjin (Beijing).

## MARCH

## AN EVENING WITH UNCLE VAL

March 3-5 (Fringe Theatre Adventures)  
The year is 1987. An indignant, 70-year-old retired fisherman displaced from his outpost home, Uncle Val is now trapped in the 'big city' of St. John's.

## EXPANSE MOVEMENT ARTS FESTIVAL

March 3-6 (Azimuth Theatre)  
A boundary-pushing three day festival dedicated to showcasing the inspired investigation of the innovative spirit of the body-in-motion, this high-velocity event celebrates body-based performance in all forms.

## HUNCHBACK

March 5-27 (Citadel)  
This darkly romantic musical, set amid the buttresses and shadows of Notre Dame Cathedral, is the tale of a tormented priest, a beautiful dancer and the deformed bell ringer Quasimodo.

## SHATTER

March 10-19 (Catalyst Theatre)  
Explores the little-known details of the aftermath of the largest man-made explosion prior to Hiroshima, the Halifax Explosion of 1917, and asks the question: can courage and truth overcome fear and loss?

## PTEROS TACTICS

March 11-12 (Brian Webb Dance Company)  
A look at the space between the lover and beloved with intelligence and wit, with the audience participating in the triangle as an active witness.

## DOG

March 17-27 (Theatre Network)  
Edward and Vally Bright have a lovely marriage until a miscarriage when a blanket at depression covers their lives. Vally finds a stray dog, all keep her company, and an adventure leads to the invention of history's most effective anti-depressant.

## AN ALMOST PERFECT THING

March 24-April 10 (Workshop West Theatre)  
A damaged man creates a secret room for a special little girl he encounters in a store. Who is the Monster? Who is the Victim?

## APRIL

## THE GERTRUDE STEIN PROJECT

March 31-April 9 (Workshop Theatre)  
Director and installation/performance artist Beau Coleman intersects Stein's text with movement, sound and image motifs as he creates an ever-present theatrical experience.

## SERENADE &amp; VISION OF ANGELS

April 1-2 (Alberta Ballet)  
Two encore presentations grace the Alberta Ballet stage as what Artistic Director Jean Grand-Maitre is calling "an evening of personal favourites." This program will feature George Balanchine's Serenade and Jean Grand-Maitre's Vigil of Angels.

## THE THREE MUSKETEERS

April 2-24 (Citadel)  
Alexandre Dumas' classic swashbuckling adventure. Experience the camaraderie, romance and intrigue of a true epic filled with treachery, passion and courage in the face of explosive action.

## RICK: THE RICK HANSEN STORY

April 2-17 (Citadel)  
Rick Hansen's Man In Motion World Tour was a legendary odyssey that changed the lives of millions. This play takes audiences back to the beginning of this remarkable man's story.

## THE THREEPENNY OPERA

April 6-16 (Walterdale Playhouse)  
This musical comedy takes you on a mischievous romp through nefarious back streets as Mack the Knife takes on the evil father of his true love, Polly Peachum.

## BACKWATER

April 7-17 (Catalyst Theatre)  
An exciting new work by the creators of Scythe, Dammit! Dance presents Backwater, with choreography by Amber Borstik.

## LES PARFAITS INCONNUS

April 8-17 (Fringe Theatre Adventures)  
Les Parfaits Inconnus are a medley of circus acts, comedy and electrifying music. Armed with a bicycle, a table, a barrel, a board and a ladder, six eccentric characters meet on stage, each trying to outdo the other in a contest of increasingly outrageous antics.

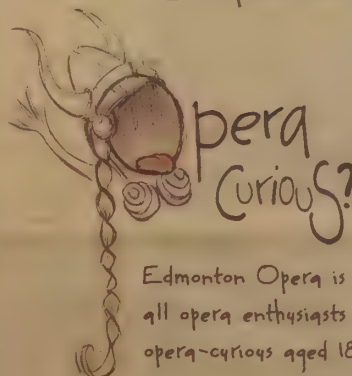
## PERVERT

April 8-17 (Northern Light Theatre)  
Tim, a night clerk in a porn emporium is obsessed with proving that a new customer, reactor Mike, has stolen a hot new video release. The two men engage in an ongoing dispute over the alleged theft and the tension between them builds to a boiling point.

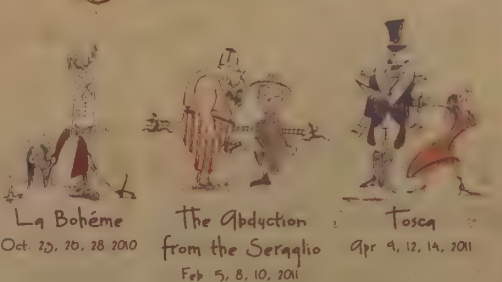


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from the Seraglio  
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Tosca  
Apr 9, 12, 14, 2011

For more information call 780-424-1000  
Or visit [www.edmontonopera.com](http://www.edmontonopera.com)





## TOSCA

April 9-14 (Edmonton Opera)

Tosca, a fiery and passionate diva, struggles with a deadly decision: Will she surrender herself to Rome's brutal Chief of Police, Scarpia, to save the man she loves? A battle of ideals, art and politics swirl through Puccini's masterpiece of beauty, betrayal, and love.

## REARVIEW

April 24-27 (L'UnitéThéâtre)

A road trip which becomes existential quest plunging Guy into the depths of Ontario and of the night itself.

## PUBLIC SPEAKING

April 21-May 11 (Theatre Network)

Celebrated playwright and performer Chris Craddock returns as a one-man, tour-de-force. Characters from opposing sides of the tracks: coldie when Johnny Three Fingers and his prostitute, Brian, kidnap the rich and famous Diana.

## BOY GROOVE

April 21-30 (Catalyst Theatre)

The Edmonton originated multi-award-winning send-up of boy band culture is back in a new production by IMPULSE Theatre.

## TRUE LOVE LIES

April 23-May 15 (Citadel)

Brad Fraser is back with an audacious and outrageous new comedy of bad manners poised to shatter our illusions about the "perfect" Canadian family.

## RIVERDANCE

April 26-May 1 (Broadway Across Canada)

A celebration of Irish music, song and dance, the show focuses on the evolution of Irish dance and its similarities with, and influences on, other cultures.

## LIT

## LITTLE WOMEN

April 30-May 22 (Citadel)

Louisa May Alcott's American classic is transformed into a sweeping, spirited musical filled with heart, honesty and humanity.

## SOIRÉE DE PIÈCES EN UN ACTE

May 12-15 (L'UnitéThéâtre)

A night of one-act plays written and performed by interested members of the community.

## ANGEL'S RIVER

May 12-22 (Catalyst Theatre)

Set in New Brunswick in 1969 and based on a true story, a young woman faces a difficult decision and the sacrifice that accompanies it.

## SARAH McLACHLAN

May 13-14 (Alberta Ballet)

The world premiere of a new set-titled creation in the music of Canadian music icon Sarah McLachlan.

## FROM CRADLE TO STAGE: AN EVENING OF ONE-ACTS

May 18-26 (Wattledale Playhouse)

Wattledale continues to support the development and production of new works by lo-

cal emerging playwrights. Scripts are submitted in the fall and the playwrights work with professional dramaturges before their works are handed over to our directors for casting and interpretation.

## THE CRIPPLE OF INISHMAAN

May 19-26 (Workshop Theatre)

When the news arrives at sleepy Inishmaan that an American film crew is descending on a nearby island to make a movie, no one is more excited than Billy, the witful, overgrown orphan, who had been happy to while away his days watching cows.

## LIT

## NEXTFEST

June 2-12 (Workshop Theatre)

In Nextfest's sixteenth year, it'll be an eleven-day festival of theatre, music, film, visual art, dance, NitCubs, cabarets and more. The party highlights the latest work created by five hundred emerging local, national and international artists.

## JULY

## VILLAGE OF IDIOTS

July 6-16 (Wattledale Playhouse)

Things don't seem quite right in the village of Chelm or so outsider Josef thinks. A silly, sweet and hilarious play that teaches audiences of all ages that in this crazy and unjust world, it is sometimes better to be a fool than a wise man.

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**10/11 SEASON**

**EMONTON 20-4 SOMETHING**

**10/11**

# Master Director Ford Comes To Edmontonton

By Barry Hammond

It's all about where you put the horizon, said the great John Ford / You got to frame it just right and have some luck of course / And it helps to have a tall man sitting on the horse / Tell them just enough to still have a tall man sitting on the horse / Tell them just enough to still have a tall man sitting on the horse / A grasp of the ironic nature of history / A man turns his back on the comforts of home / The Monument Valley to ride off alone."

So begins Patterson Hood's 2008 song "The Monument Valley," from the Drive By Truckers disc, "Brighter Than Creation's Dark."

John Ford, the director of the al-kun-culture captures some of the laid back feel of Ford's westerns and some of his major themes. I'm sure Hood wrote his song after watching the documentary, "Directed By John Ford," which contains footage shot in 1971 by

Peter Bogdanovich, where the earnest young filmmaker (prior to his own directing career and his later renovation as a film historian in his own right), in full grasp of the French Auteur theory, conducts an hilariously unresponsive interview with Ford, who was never one to publicly answer his own films. Ford influenced many modern directors, including Martin Scorsese, Clint Eastwood, Steven

Spielberg. He also made stars of the likes of John Wayne, Henry Fonda, Jimmy Stewart and Katherine Hepburn, all of whom talk about him in the aforementioned documentary.

Jim Kates in his 2004 book *Horizons West* on the history of the film western calls him "the founding father of the western. Ford directed more than westerns, however, and this fall

Edmontontonians will get a chance to sample eight of Ford's greatest films on the big screen, the way they were meant to be seen, when the Edmontonton Film Society presents its series, *Directed By John Ford*.

The first film on Monday, September 13, is *The Grapes Of Wrath*.

For full info on the series and listings information, visit [www.seemagazine.com](http://www.seemagazine.com).

## SHOWTIMES September 10-10 September 6, 2010

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9305 9th Ave. 20th & 21st St. NW, Calgary, Alberta T2C 1K7  
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Sept

## Rediscovering Leonard



Tony Palmer's film not only captures Leonard Cohen in concert on his 1972 European tour, but is a vivid portrait of life on the road. [SUPPLIED]

**TONY PALMER'S CLASSIC COHEN DOCUMENTARY CONCERT FILM REDISCOVERED AFTER NEARLY 40 YEARS**

By Alistair Henning

*Bird On A Wire* is veteran documentarian Tony Palmer's film about Leonard Cohen's 1972 European Tour. Having gone missing soon after completion, the film which is only now receiving its first official release almost 40 years later.

Palmer was asked to make the film by Marty Machat, Cohen's long-time manager right up until his death in 1988. Recently, Palmer shared how the film came to be.

"Machat, who's since died of cancer, had two problems. The first problem was that Leonard didn't enjoy touring and wasn't going to do it any more. The second problem which he didn't tell me until some while later, was that his record company was threatening to dump him because the first three LPs had sold pretty badly. They'd sold reasonably well in Europe, but in the States had sold very badly.

So Machat was faced with the problem that if he didn't get something filmed it was possible there would be no visual document on record of this extraordinary man. So that's why the film got made.

"I always wondered why, during the film making, I never ever saw a

record executive. In retrospect, I can see why it's because they weren't interested in him!"

A difficult artist, Cohen was initially wary of filming Palmer explains. "When I first met Leonard in October 1971, he laid down various conditions. Firstly, that I included him reading his poems. Another was that I not convey the impression he was simply a whimsical poet of love songs. And thirdly, that I never lost sight of the fact that the songs had a very hard political edge. Some of the songs more than others, but they certainly were intended as political statements about the human condition."

"It's ■ Leonard's credit that he never prevented us from doing anything. There's a scene ■ the end, in the dressing room in Jerusalem, when he's completely collapsed and he's in tears. We were two feet away from him, and none of what you see in the film, especially not that sequence, was done for our benefit. He wasn't playing up to the camera, that was really what he felt and he just ignored us."

Once, I made a film about Maria Callas. In a way it's an interesting parallel, because my film about Callas ■ about a woman who's in a hell of a mess who also happened to be a great opera singer. Rather than film about a great opera singer, who's also a woman in a hell of a mess. There's

a very important balance there.

"The version on the DVD is about 95 per cent of what ■ was originally. But even before Leonard saw it, it was shown to the BBC because the film I'd made of the farewell concert of Cream was made for them. The BBC immediately bought it, and offered money for ■. If that had been accepted, Machat would have gotten back three quarters of what he'd invested, immediately. Alas, Cohen told me he thought the film was 'too confrontational,' and worried that he often appeared 'exhausted, even wasted'."

Nine months and hundreds of thousands of dollars later, a second version of the film was ready. Parker "was told it was shown to the BBC, who turned it down flat saying, 'it was a mess.'"

Parker now has a copy of their letter. Apparently, Machat also had refused to pay for the re-editing, thinking that this was now Cohen's responsibility.

Version 2 had a brief theatrical outing and was shown for one night only at the Rainbow Theatre ■ north London, July 8, 1974, almost two years after Parker delivered the original version.

Parker says he not invited to see the revised version. "I was not at the Rainbow, and only saw it for the first time six months ago. Had I seen it

**COHEN cont'd on p.23**

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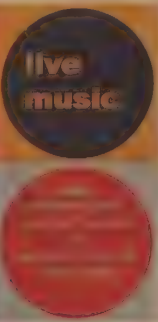


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# The Power Duo



Zuzana Šimurďová and Mikolaj Warszyński PHOTO SUPPLIED

**MONTREAL DUO WITH THEIR ROOTS IN EDMONTON PERFORM CHOPIN'S MUSIC — WITH A TWIST.**

ŠIMURĐOVÁ-WARSZYŃSKI PIANO DUO  
Conservatorium Hall, University of Alberta  
Sunday, Sept. 12, 7:30 p.m.

BY PIOTR GRELLA-MOZEIKO

"We fell in love through drawing lots!" — Zuzana Šimurďová is absolutely serious when she says it, well, she remains so for a second, or two. Then she winks mischievously and adds "Almost!" One of the most talented Czech pianists of her generation, she now lives in Montreal with her life partner and the other half of the Šimurďová-Warszyński Piano Duo, Mikolaj.

"It was like this," Warszyński says, "Back in 2005 we met at the Banff Centre for the Arts where Zuzana and I just happened to have been awarded residencies. One of the projects we were supposed to do involved pairing a person who'd compose a piece of music with another who'd perform it. When we drew lots it turned out I was to write for Zuzana — and I couldn't be happier about it..." he underlines the confession with a broad, warm smile.

Zuzana interjects quickly, "You know, when I saw his name on the door of his Banff studio, I almost flipped! As a person born in the Czech Republic I am naturally inclined to notice Slavonic names. I thought Mikolaj was either a visiting Polish artist, or was of Polish extraction. Either way, it piqued my curiosity."

That "briefly" turned out to be a lasting relationship, both artistic and personal. It is obvious that the two share much more than the passion for Chopin, Czech Romantics, and contemporary Canadian composers whose works they have consistently championed. After their respective

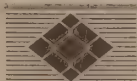
residencies came to an end, they began corresponding. Then, after getting one of the top prizes in a piano competition in London, Zuzana was able to spend a few months there, Mikolaj joining her from Edmonton, his hometown. They already knew something deeper was developing between them. In addition, they realized how well they understood each other as a duo, how much they shared in terms of their preferred repertoire, and how amazing it would be to live and work together.

Hell broke loose. Apparently, a gifted Czech pianist, the only representative of her country of origin selected for the world-famous Chopin Piano Competition in Warsaw, posed a serious threat to Canada's security. The account of Šimurďová's immigration application and her and Mikolaj's subsequent skirmishes with the authorities reads like a blood-curdling folktale. In the end, someone showed enough common sense to allow her in. They have been inseparable ever since, choosing Montreal as home.

Their new project is as unusual as it is challenging. "We wanted to offer something really out of the ordinary in Chopin's bicentennial year," Šimurďová explains, "so we came up with a concept of a multimedia show telling Chopin's life through music, images, and word. Dressed in the typical costumes from the epoch, we are taking the audience on a tour. It all begins with one of Chopin's earliest works, written when he was 11, and concludes with one of his masterpieces finished just before his death. We intersperse music with images projected onto a screen, and anecdotes, and called it all from 'Zelazowa Wola [Chopin's birthplace] to Paris!'"

"Playing Edmonton always feels fantastical," Warszyński says. "It's the city where I grew up, where my family and my best friends live. It's just great to be back!"

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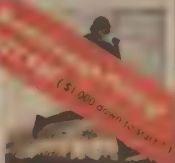


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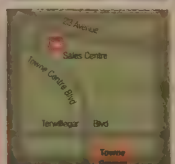
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## Edmonton's Best



**FISH CHATS ON THE HOUSE**  
THAT BOOM BUILT AND  
WONDERS ABOUT EDMONTON'S  
NEW HOTTEST CUE CLUB

House of Boom is the unofficial name of the venue, a trick played on the phone company which turned out to grow into its own meaning. In the tradition of illegal jazz clubs before rock and roll's overanalysed golden days, of basement parties back when Edmonton venues would unanimously pull the plug on any band that dared play non-covers. Mill Creek's Boomhaus is a place full of people happy to be entertained as if at a bar, but without "all the bullshit," as is repeated perhaps a little dogmatically, but universally understood.

I'm still a big fan of bars — pubs with live music, especially — but none I can think of could have captured the aromatic essence either figuratively or literally of the April 10 Other Months debut concert over the weekend. I compare this immediately to the Amy van Keeken show the next night. Lyve — someone named the bar this — where security with tactical devices in their ears follow door ID scans. In all fairness, I didn't get scanned and security was smiling and pleasant. No troubles at all, for example with numerous people being pulled up like Price Is Right from the audience on stage which until recently you wouldn't even think would be a problem anyway. But the need to advertise muscle at a good-natured karaoke show still belonged to a bar in my point, which is what's driving some number of quality patrons away. Those who don't want to think of UFC every time they happen to look at someone just understandably trying to make a living. Just to underline the point, our world is all about liberating ourselves from existing power blocs right now, blogging our own reviews, downloading music... and there do

seem to be a lot more non-pro-venue concerts lately, too.

These wider concerns aside, let's go back to House of Boom. The band is nervous and ridiculously chatty coming on, among friends and all. The House is packed, of course — this is a specific little slice of the art/music community in mandatory attendance. Not the rockers, or even the country crowd — the best explanation is those who have partied at this storied house over the last decade or more, including Gavin Dunn, who everyone else in the band (all female) claim is the only proven musician. He sits with his back to the audience, buried in the beauties, playing a piano I've laid on naked years ago. There are thick-lined Mark Feddes paintings everywhere from previous art shows here, and a new Lisa Rezansoff's painting on the wall above Dunn, unfortunately hung upside down. The five-girl chorus kicks in and suddenly we know why this band exists, massaging its minor keys. It's beautiful, a newborn exhale that will soon enough find focus and fire and speed, but for now as pleasant as waking up in a barn full of cooing pigeons. April's voice is so tiny it's breakable, and as they sing "feels like no one loves me anymore" in a slow loop, you wonder: how could this possibly be?

Not to come out farting, but doesn't The Rack's pre-emptive billboard claim of being Whyte's "greatest bar ever" have to follow any truth in advertising standards? I know we let the donair shops get away with saying each of them is the most famous in the world — sort of a pity fuck — but even at the absolutely dumb double-entendre name, The Rack is clearly setting itself up as another potential one-stop to get STIs, be beat up in the parking lot or have a lot of cops hassle you and your protein powder friends for standing in the middle of the street, brawling with ven-y rage. Also looking forward to "sports," the last clue on the ad wall. You know: SPORTS? What? If they can blurt out they're the "greatest," can't we question the message? No? OK, fine. They're the greatest. It's actually quite obvious what was I thinking?



EXCLUSIVE ONLINE CONTENT  
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# Footnotes And Archives



The Provincial Archives pose for their annual Christmas card, and sing the songs of *Maybe We Could Be Holy*. (PHOTO: SUPPLIED)

## THE PROVINCIAL ARCHIVES TAKE SEE THROUGH THE TALES OF THEIR LATEST AND GREATEST BATCH OF TUNES

### THE PROVINCIAL ARCHIVES

With Ben Schram  
Roxby Theatre (10278 - 124 ST)  
Friday, Sept. 18, 7pm

BY ANDREW PAUL

"We're pretty sure one of the kids in the photo is dead," says Craig Schram, frontman of Edmonton experimental folk five-piece The Provincial Archives.

He's talking about the cover art for *Maybe We Could Be Holy*, the follow up to 2009's *Nameless Places*. Schram says American photographer, sociologist and child activist Lewis Hine shot the photo while documenting children working in steel mills on the eastern seaboard sometime around 1910.

"A lot of this album is about the shit in my life as I grow up. We felt that story and this photo was appropriate for the album cover," Schram says.

Whereas *Nameless Places* was a look at the changing prairie landscape in rural Canada *Maybe We Could Be Holy* is a personal examination of the existential crisis of maturing both as a person and a musician.

SEE sat down with Schram for a track-by-track breakdown of the new disc that was being released this Saturday at the Roxby Theatre. Here's what he has to say:

### "WEIGHT AND SEA"

"I wrote this tune two years ago after this weird dream I had about a giant flood. I tracked it with two drum kits, played one and Bram (R. Bramwell) played the other after he came in to replace Dave Meagher who originally tracked the song before he left. It's in its final stages before sending it off for mixing. I freaked out because I thought there was something missing from it and I added a bunch of stuff in there. That tune has come a

long way and I think I was happy to put a final stamp on it.

"I'M A BELIEVER"

"I don't know if I should tell you about 'I'm a Believer'. Let's just say it's about growing up and coming to terms with your religious beliefs, which obviously in some cases can be troubling.

### "A SMOULDERING EPILOGUE"

This is another one that we tracked with our original drummer Dave. A lot of the tunes on our last record were about family and my mom's family farm back in Manitoba. It's about witnessing the changes in that community as my family and I would go back there for vacation and visits.

### "GUIDED BY SUNDOGS"

The title for the album is taken from a line in this song, but contrary to "I'm a Believer" it has nothing to do with my religious beliefs. The real theme of the album has to do with me growing up, and I wrote "Guided by Sundogs" at the pinnacle of that time. It was a change from going to the University of Alberta for seven years with out a break to jumping into a real job after I graduated with my Masters in Resource and Environmental Economics. That was a stark change.

### "ART MUSEUMS AND TOURIST TRAPS"

That's a tune about traveling. The original version of that tune sounds nothing like it does now. It's very dry and very acoustic, and when Bram came and started working it really took on a life of its own. We got those super low synthesizer sounds in there that just shake your stomach. I went through a real growth phase.

### "SORE EYES"

Was another tune I wrote during that period of change and was a document of a bit of depression coming into a world where I'm working every day, and maybe a hope for a bit of a simpler life.

### "SPARROW TRAPPED IN CHIMNEY STACK"

This was the very last song we wrote for this recording. We wrote

something then we trashed it then we wrote something else then trashed it. But then we really sat down and worked it out and the bass and the accordion sort of went through a bit of a learning phase. The bass part really came together and is probably my favourite. The tune is a little bit about the coming winter, and that's pretty self explanatory.

### "YOU ROLL LIKE RAINDROPS"

That tune was with Dave playing drums. The intent in my mind more than anything was focusing on the sounds we got for it, and the way it came off. That has to do with Dave's drum part. When you're doing a tune in 6/8 or 3/4 it's very easy to lean back on this drumbeat that everyone plays and it always sounds good so I was sort of pushing Dave to do something more interesting. It's all these bounces off the snare, and I showed it to a couple people and they think it's a delay on the snare but Dave was playing all of them each time.

### "LEAVING AS A LAST RESORT"

"Leaving as a Last Resort" was supposed to be something a little rockier but I'm not sure if it came across like that in the end. I finished up my second degree most people I knew had either left Edmonton already or were planning to leave and I guess I kind of didn't really understand that Edmonton is really my home and I have a good relationship. I think we understand each other. But at the same time that was my time where I was coming to understand that maybe I'd like to move out of this city as well that was the catalyst for that song.

### "TRADING THRILLS"

"Trading Thrills" is basically a recap of the whole album. Lyrically it's a combination of all the themes we've spoken about so far. We fiddled around a lot with melody and vocals. Each person's part leads into the next part, but with two extra people, and two of those people drop out with one person carrying on, so they kind of carry each other along to the end. I'm really happy with how it turned out.

## SNAP SOCIETY OF NORTHERN ALBERTA PRINT-ARTISTS

Snap presents **Work Under Pressure**, an exhibition resulting from a three-month residency of six artists at the Ateliers Graft in Montreal. Acting curator, Thomas Corriveau invited six artists to explore a common theme involving a consistent truth in the art of printmaking, that is, the moment of transfer through pressure. Come see the art of: Paul Bourgault, Yann Poireau, Lucie Robert, Geneviève Turcotte, Angèle Verret and Thomas Corriveau.



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# Mr. Invitation Gets His Call To The Polaris Party

**HARD AT IT FOR YEARS, THE MODEST MR. MACPHERSON IS QUIETLY GETTING SOME MUCH DUE CREDIT**

THE GREG MACPHERSON BAND

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Saturday, Sept. 11, 7 p.m.

BY

"My perspective is different because I can recognize the disparities and strengths between places. It seems I'm always coming from somewhere or going somewhere else," Greg MacPherson says.

MacPherson's determined to make music, hell, he's moved over three dozen times and lived in nearly every province in Canada. This Nova Scotia-born, Winnipeg indie-rockster utilizes his travel experiences, filtering them through his vibrant indie rock sound with cleverly crafted lyrics and a wavering voice. MacPherson's recently been finding success, but it has always been one step at a time.

MacPherson's father was in the Air Force when he was a kid, so, keeping with his habit he never stopped moving from place to place — well, until he met a girl in Winnipeg. Since calling Winnipeg home, MacPherson's still managed to move around town while getting his musical game together. But since his latest album *Mr. Invitation* was released this past March, he's been getting some national attention.

"[*Mr. Invitation*] is about the scene where people will invite you to their party, but they don't really want you there. I think the comparison is that people can be both good and evil, and



Canada's answer to The Boss? Greg MacPherson's latest, *Mr. Invitation*, recalls Springsteen's sound. (PHOTO SUPPLIED)

I think that's what this record is all about," he says.

Ironically, *Mr. Invitation* was long listed for a Polaris Music Prize shortly after its release; however, the album didn't end up making the cut for the prize's short-list. Although the Polaris nod made MacPherson feel like he was finally being recognized for his musical talents, he wasn't sure how, exactly.

"I thought I might win a Ski-Doo," MacPherson laughs. "I didn't really know what it was. Someone told me that I was nominated for a Polaris Prize and that it's a big deal, and I was thinking, 'what the hell is that?' Then I remembered last year when that band Fucked Up won, so I looked

into what it was exactly and it's quite an honour to be nominated."

According to the songwriter, he's always been producing music to the best of his abilities — now more people are paying attention to his ef-

it's been really good for me to be that way," MacPherson says.

His determination to keep playing is the reason for MacPherson's successes. When his former label closed their doors in 2007, MacPherson

tion in Canada, this songwriter's taking his sights overseas as he prepares to release his second record this year — but this time with Play/Rec Records in Denmark.

"I'm in a pretty special spot right

**"[MR. INVITATION] IS ABOUT THE SCENE WHERE PEOPLE WILL INVITE YOU TO THEIR PARTY, BUT THEY DON'T REALLY WANT YOU THERE."**

forts

"Anything can influence me. I'll try anything and everything to try to write a song. Always be writing — that's my motto, and my songs are reflective of that work ethic. I especially don't limit myself lyrically and

was forced to take a break from music and go back to a blue collar job. But not long after, he signed with another Winnipeg label, Smallman Records, and started plotting his re-emergence one pay cheque at a time.

With *Mr. Invitation* getting atten-

now, where I've got labels who are excited to put out my music, and I've got people who come out to see my shows and want to see me play and are interested in my recordings, so I don't know what more I could ask for really."

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# The Opportunities Of The Open Road

**RON KITCHENER IS THE COUNTRY SUCCESS STORY CANADIAN COUNTRY MUSIC WELCOMES WITH OPEN ARMS**

BY ANDREW PAUL

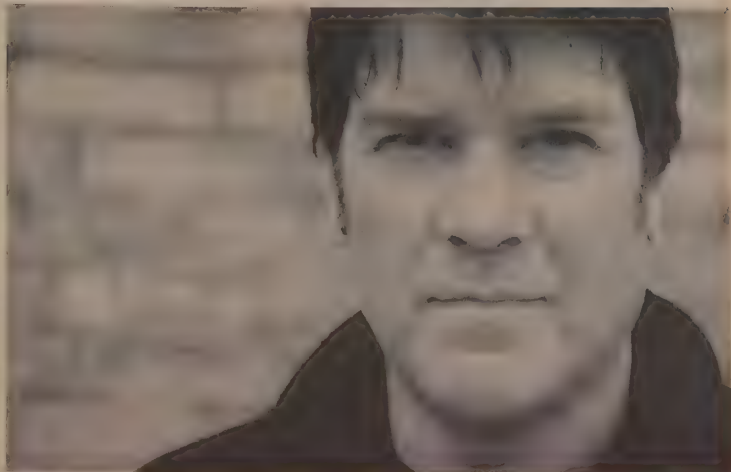
From his cottage in New Brunswick Ron Kitchener can't help but laugh when he thinks about how life can lead you in funny directions sometimes.

"I grew up in a small town, and it was the 1980s so it was hard rock and heavy metal all the time. Iron Maiden, Ronnie James Dio, I liked Motley Crue for the rebellion," says the 40-year-old co-founder of country music success story Open Road Recordings. "I got into it with a lot of passion, so the fact that I work in country music seems odd to a lot of my friends."

It might seem odd for the entrepreneur who began booking rock shows while pursuing a marketing degree at Humber College in Toronto, but as a nine-time winner of the Canadian Country Music Association's (CCMA) Best Manager of the Year Award it's clear that Kitchener is passionate, and good at what he does.

This year the CCMA's are being hosted in Edmonton during Country Music Week (Sept. 8-12) and the nominee list is full of Open Road artists including The Road Hammers, The Higgins and Doc Walker who is up for five awards alongside Corb Lund, who Kitchener manages on the side.

Since founding the label in 2003, Kitchener has helped blaze the trail to stardom for several country music acts including Emerson Drive, and as the Canadian label home to Big Machine and Valory music artists



Ron Kitchener has done it all in the country racket, including winning the CCMA's Manager of the Year a stunning nine times. (PHOTO SUPPLIED)

Taylor Swift, Reba, Trisha Yearwood and Jewel, the accolades continue to pour in.

"It was just one of those fluky things where I had always thought about running a label, but I didn't spend a lot of time in the planning process," Kitchener says. "We opened up some doors and signed some artists that other people weren't going to sign and they hit, like Johnny Reid who was arguably very difficult because people couldn't figure him out."

Reid isn't on the Open Road label

anymore but he owes a large part of his success to Kitchener's managerial prowess. When Kitchener signed Reid there was a notion that he was more or less the Rod Stewart of country music, which was an odd fit for the industry.

"This might not appeal to the core country fan base, or the young fans, so we went after an older audience that was probably still into Rod Stewart," Kitchener recalls. "We kept finding that 45-plus females really dug what Johnny was about, and

in a weird way he sort of became a spokesperson for by creating this kind of community."

It was Reid's tune "Missing an Angel" that finally broke through the radio barrier shooting him up to number one in the charts. From there record sales went crazy. First 2005's *Born To Roll* went gold, then 2007's *Kicking Stones* went platinum, and in true Open Road fashion, 2009's *Dance With Me* also went platinum just eight weeks after its release.

But alas, business is business and

after releasing three albums on Open Road, Reid moved to EMI — a move Kitchener has no hard feelings over.

"It was just a great momentum story," he says.

Kind of like Open Road Recordings.

As for the future, Kitchener plans to keep on doing what he does best: managing country musicians. However, he knows that he only plays a small role in the big picture.

"We get them to the stage and they take it from there," he says.

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# Using Space To The Fullest

**KALEIDO USES 118TH AVE.'S  
NOOKS AND CRANNIES**

**KALEIDO ARTS FESTIVAL**  
Sept. 19-22, 118th Avenue

By **PAULA E. KIRMAN**

Alberta Avenue is going to be taken over by artists Sept. 10-12. Musicians, theatrical performers, dancers, and visual artists will live on buildings, streets, alleys, and just about every kind of public space where they and their work will fit.

The Kaleido Family Arts Festival is celebrating its fifth anniversary with this year's event, as is Arts on the Ave, the organization that presents the festival and offers a voice to artists in the 118th Avenue area.

Christy Morin is the Executive Producer of Kaleido and one of the founders of Arts on the Ave. "The festival was our catalyst in getting the whole organization to start to be seen and to gather artists and celebrate the area," she says. Arts on the Ave was born when Morin and a local actress were discussing the many artists who lived in that area. They set a small ad in the Rat Creek Press community newspaper and invited people to come out and meet.

We realized as we started to meet how much fun we were having to together and realized we should do

something as a project because if artists don't have something to work towards it would fall apart. Morin explains. The group came up with the idea of a fall festival, then called Arts Alive. The name of the festival has since changed to Kaleido.

"Kaleido is a Greek word that means the bringing together of colours, shapes, and forms only seen through the presence of light. When we saw that word we fell in love with it and that's really what we're doing a multi-disciplinary, multi-level festival featuring artists in all phases of their careers," says Morin.

Morin is enthusiastic about how much the festival has grown. This year's festival will feature 105 acts and 260 performers organized by a 12 person production team. "We're quite excited to see people are coming to our area instead of repelling away from it, because it's where the artists live. It's a real arts cache. We're excited about being able to invite Edmonton to our home," she explains.

A unique aspect of the Kaleido festival is its use of public and found spaces. "What we do differently than most festivals is we use the roadway as a backdrop. Along 118th Avenue we use back alleys, side streets, rooftop of buildings.

This year we have a grand piano coming into a back alley and be-

ing performed with some ESO musicians, theatre performed in the street, music ensembles on balconies. Morin says.

In addition, there will be a late-night experimental theatre show, Kaleido. After Dark presented between midnight Friday and 130 a.m. on Saturday and the popular live Bird Beer Garden open from 6 p.m. on Saturday night. Musical group deH2Dublin from Vancouver will be performing Saturday night as well. "There is truly something for every one," Morin says.

Kaleido means more than Alberta Avenue and surrounding neighbourhoods than just presenting some unique and experimental art – it fosters a sense of pride and community in a much-maligned area of the city. "Last year it was wonderful seeing some young school-aged children coming out and bragging to each other that it is their festival – that is what we're truly excited about. It is our festival."

It lifts the human spirit to a place of celebration and that is when wonderful things start happening organically among neighbours, when you start bumping into each other and planning things together. It is something for us to be proud of, our signature piece."

For more information and a full schedule visit [www.kaleidofest.ca](http://www.kaleidofest.ca)

## COHEN (cont'd from p.16)

then, I would have insisted my name be removed, because although it contains about 50 per cent of my original film, the structure has been destroyed, the musical editing is crass beyond belief, and the whole purpose of the film had been lost. When I read that Cohen would only promote the film "through grunted teeth," I think I can understand why."

After that, film disappeared. Palmer had never kept a copy of the original version. And, in every biography of Cohen that appeared conflicting and misleading information appeared about the film.

Then, in 2009, 294 rolls of film were discovered in a warehouse in Hollywood. Palmer tells the story: "There were various ups and downs over the past year. An 'up' was when we thought we'd found the material, and it was shipped by London by all of people Frank Zappa's manager (who's sadly since died). A 'down' was when I got the stuff and I realized it was all the original rushes, the dailies. Many were in rusted up cans that sometimes had to be hammered open. There was no way I was going to reconstruct the film from that. I believed that nothing could be salvaged. The cans did not contain the negative (which is still lost), some of the prints were in black and white, and much of it had been cut to pieces

and/or scratched beyond use.

"The next 'up' was a rainy day in London, I thought I'd organize the boxes, and quite by chance I knocked the lid off one of the boxes and inside were the original dubbing tracks [soundtracks, for the mixing of the sound]. I knew they were original because they were accompanied by the dubbing charts, which were in my handwriting. So all of a sudden we had a soundtrack, but absolutely no pictures. I then began to systematically go through about 294 cans of rushes. It was like a gigantic jigsaw puzzle. We'd find one bit of picture and I'd remember it, think 'that goes there' and I'd cut it out from the rushes. We'd send it off to the laboratory to be cleaned and restored, and stored digitally. The film you just saw is made up of around 3,000 little bits of film that were put together in that way. Part of me feels 'my God, we actually did it!'"

According to Palmer, "Leonard has communicated that he was very relieved that the film has finally appeared. Machat's son, who helped us, told me, that Leonard felt in a strange kind of way he'd let me down, that the film that I'd made had somehow gone and been replaced with a film which he hated."

Palmer recalls, "About six months after the premiere of the second version, Machat called me up and qui-

etly asked me how difficult it would be to reconstruct the original version. So I remember saying, this was shot on celluloid. The moment you cut the negative, there's not much you can do. And even now, when we reconstructed the film you've seen, we never had found the negative. What you see on the DVD is all positive film, polished, cleaned as best we can."

For Parker working on this documentary "has been very special. Because this was a film that was effectively lost, and now we've found it."

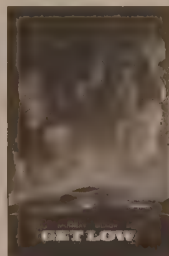
But it was worth it, says Palmer, to recall and restore his original purposes in making the film. "Yes, the songs are haunting, unforgettable. So the poetry, now restored having been deleted in Version 2 by persons unknown, is extraordinary. But so is the man Cohen objected in the original film to scenes of a riot in Tel Aviv. I wanted the scenes because they showed Cohen's power over an audience, not by him shouting, but simply by his presence. Authority doesn't really describe it, transparent goodness is probably closer. And a profound belief that it is the poet's responsibility to address the problems of the world, the political problems."

"That belief, tough and uncompromising though it is, is the centre of my film."

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monday

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Join Corb Lund and saddle up for the ECMA Awards at Rexall Place at 5 p.m. Sept. 12

SEPTEMBER 12

**honky tonki COMA**  
**AWARDS** Country music week wraps up with trophies for the year's best and brightest Canadian country stars. Performers include Corb Lund, Johnny Reid and Gord Bamford. Rexall Place, 5 p.m.

SEPTEMBER 

**Film** **DIRECTED BY JOHN FORD** Take in a little classic cinema with The Edmonton Film Society as it kicks off its fall series with *The Grapes Of Wrath*, starring Henry Fonda and Jane Darwell. Royal Alberta Museum, 8 p.m.

SEPTEMBER 1999

**OLIVE | PENNYWISE**  
Now's your chance to meet the latest member, and new frontman, Zoli Teglas. With Riverboat Gamblers and Authority Zero, Edmonton Event Centre, 7 p.m.

SEPTEMBER 15

**theatre** **LET'S PUT ON A SHOW!** Ninety-year-old Hollywood legend Mickey Rooney and his wife Jan Rooney bring their autobiographical musical to town. Catch this one while you still can. Festival Place, 2 p.m.

SEPTEMBER 16

**giggle | CRAIG SHOE-MAKER** If you don't enjoy laughing you don't enjoy living! You are not going to want to miss Craig Shoemaker's on-stage personas The Lovemaster and Mr. Erase. The Comic Strip, 8 p.m.

SEPTEMBER 17

**theatre** **JAILBAIT**  
Northern Light Theatre kicks off its 2010/2011 season with this coming-of-UNDER age story that involves two teen girls playing a dangerous dating game with two older men. Varscona Theatre. 7:30 p.m.

SEPTEMBER 18

**clean up! GREAT CANADIAN SHORELINE CLEANUP** Remember that time when he/she broke your heart and you threw everything he/she ever gave you over the High Level Bridge? Well, karma's a bitch and it's time to clean up. Various locations.

## LIVE MUSIC

### DJs/Club Nights

**CANDY SHOT PLAZA LOUNGE** 10105-109 ST. With DJ John.  
Legacy Sound, Blaze Don Place, and Tony Cruz. 10 p.m.  
**CLUB GUNDAIM** BLACK DOG FREEHOUSE (TOP LEVEL) 10425  
WHYTE AVE.  
**EAZY DIZ IT THURSDAYS** THE COMMON 124-124 ST.  
With DJ's Shortee and Sonny Gomez.  
**H.Q. THURSDAYS CHROME** LOUNGE 104-530 CLAREVIEW  
RD. With DJ Nick KRAZY KEDDIE SHORTS 10103-124 ST.  
**NOTORIOUS THURSDAYS DANCEHALL STORIES** 8201  
10368 WHYTE AVE. With DJ Footnotes and LuvScience.  
**RADIO BRUXX** BRUXX BAR & GRILL 10030-102 ST. With Erin  
Kaley. 9 p.m.

**FOUNDATION FRIDAY!** AFTERNOONS 1000B-12P 5.1m  
**LOOPY FRIDAYS!** LUCY 11:05P-12P 4VE With DJ  
 Louder 8pm  
**THE MOO CLUB** (LIVING COOKING 1001) ASPER AVE. With  
 Tony D and Blue Jay 9pm  
**MOVIE** ON FRIDAYS **PEZ** STAR 1030B ASPER AVE.  
 With DJ Gatto and DJ Mega Watts  
**OPTIONS ALTERNATIVE NIGHT** 1000B-1030P  
 With Greg Gory and Eddie Lempp 8pm  
**PEOPLE'S CHOICE STATION** 1036B WHITE AVE.  
**PLATINUM FRIDAYS** COUNTRY CLOUTIER 4-55P CLARE-  
 MONT 12P-10P Inevitable, DJ of Casino, and Spicy  
 Release **THE BEAST FRIDAYS** SUITE 8P 822B GATEWAY  
 BLVD With DJ Randall A  
**RICHARD VISION** PHON 3P 3055P-52P 4VE  
 With Michael Anderson, Outrigger, Prince DJ, Trina, Zach

Downie, and Myuru Fernando. 9 p.m.

## Live Music

ANDREAS & KATE'S CANADIAN CULTURAL  
CENTRE/202 ROYAL RD. 52P 1001. WWW.CCCALC  
BRIAN MAXWELL DENVER'S RUSH PUB/902-331-88 AVE.  
CRAIG ADDITION/PO BOX 10436/1-12 P.M. 9pm  
DANIEL, FRED & JULIE SPOOK BAR & GRILL/100-102 ST.  
DERINA HARVEY SHERLOCK HOLMES PUB (WENTWORTH)  
ST. HEADVINE JENTLE & HOLME PUB/100-102 AVE. 8pm-12  
JIMMY JENTLE SHERLOCK HOLMES PUB (DOWNTOWN)  
1002 101A AVE. LIVE CELTIC MUSIC 425 CAFE/1049  
JASPER AVE. 8pm  
MARK MCCOMMON JEFFREY'S CAFE & HOME BAR/9640-142 ST.  
THEY MILLS HAVEN SOCIAL CLUB/102A STONY PLAIN RD.  
With Old Roadside. 7:30 pm.

**Dis./Club Nights**

**25 SATURDAY NIGHTS** 100610205-109 ST. With Chris DeBris, DJ Cymanzee, and DJ Dean. 9 p.m.  
**BALD POLISHED CHROME** New City 10081 JASPER AVE. With Danish, Aramoose, and Blue Jay. 9 p.m.  
**COME FOR A PIKTY SAT FOR THE PARTY!** THE OCEANOGRAPH JASPER AVE. 9 p.m.  
**DI CHRISTIAN** GAS PLAMP 10566-714 ST. With DJ Twerk. 10 p.m.  
**DI EARTH SHIVER** 111 QUAKE BUDDY'S PIK 17758 JASPER AVE. 8 p.m.  
**DI JAZZY** GEOFF 80075 BARI0214-106 ST.  
**DI RUSSELL** JAMES THE BANK ULTRA LOUNGE 10765 JASPER AVE. With DJ FFWO  
**DI SHERI** NEWCASTLE PIK AND GRILL 18108-9 ST.  
**DI TIMOTHY** WHO KNOWS HIA 10205 JASPER AVE. With

Junior Prom at the Morriston, Tenney Delano and An Rhodod.  
**GOOD LIFE SATURDAYS** THE COMMON 1024-124.52. Wirt  
 Bob Trampoline, and Sergio Valente.  
**KINETIC SATURDAYS** LEVEL 2-40000 1027 ASPER AVE  
 with Josh PEP Micky Sasso, LP and Turoreito. 9pm  
 THE MICHAE SENSES BLACK DOTS FRODOLO (MAIN  
 LEVEL) 101425 WHITE AVE. with Miss Manned.  
 ON SHARP/FIREHOUSE 1020-1027 ST. With Dregge, Cobra  
 Commander, and D. Hertz. 9pm.  
**PEOPLES OF STROLLS** 1021, 10368 WHITE AVE.  
 SATURDAY 1021 WHITE SUITE 60 0232 GATEWAY BLVD  
 With D Randall A.  
**SOUND IT UP** BLACK DOTS FIREHOUSE 1027 WHITE 101425  
 WHITE AVE. with Miss Sonny Grogue.  
**SUGGESTIVE SATURDAYS** PLANET INDIGO 1027 ASPER AVE  
 EDMONTON. AEPH Resident Dns. 9pm.  
**SURVIVAL** MIGHT MIGHTENOUSNESS PUB/1020-1049

## Live Music

DARRIN LABRENTZ JEFFREY'S CAFE & WINE BARS 640-142 ST.  
 CHERINA HARVEY SHERLOCK HOLMES PUB (WEM) 882-870 ST.  
 JIMMY WHIFFEN SHERLOCK HOLMES PUB (DOWNTOWN) 1012-1014 AVE. PETER BIELIC RNC'S GRILL (ST. ALBERT) 24 PIERSON ST. ST. ALBERT 70.m

**FRIDAY**  
**DJs/Club Nights**

**BOON** THE ROCKS **TRAMONIA 10:14-12:14** Local and  
 connect the dots, with residents Steve Shortwood 9 p.m.  
**CONNECTED FRIDAYS** THE BANK ULLA LOUGHERONS  
 10 p.m. With DJ Jerry Hawk, and Mazy Wong 9 p.m.  
**DI ARROW CHASER** BUDDY'S PLUTTERED JASPER A 8  
 p.m.  
**DI CHRISTIAN** GALE KIRK 10:06-11:04 and DJ Travels  
 10:06-11:04  
**DI DOROVAN** REWASTICE PLUB AND GRILL 10:08-10:50  
 DJ JAZZY GEDDY DOWNS 8:00-10:42  
**DI PAPA** AND DANCE SENSATION 10:06-10:50  
 DJ CLOUTIER 10:50  
**DI SHAWWONS** ON THE ROCKSTOOL JASPER A 8  
 p.m.  
**FABULOUS FRIDAYS** FLOO FLOO 10:05-10:55 With DJ  
 Porchy Don The Jew and Sweeney 9 p.m.  
**FORMIDABLE FRIDAYS** EMPIRE BALLROOM/WEIN  
 FORMULA FRIDAYS 10:05-11:02 DJ 1987 10:05  
 With David Stone, Swoony Lucy, C and DJ Heeds 9:30

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ASTROLOGY • JAN. 21-27 • BY THE KID

## CRUISIN' THE COSMOS

## VIRGO (AUG. 23 - SEPT. 22)

It's all fine and dandy to be a critic, but actually creatin' somethin' and doin' it right is a lot harder than you think, ain't it? Well, don't you worry. Your sign has just finished hosting the new moon and as far as creation goes, that baby's a booi! Pour everything you've got into your brand new conception and you'll get critical acclaim, not just honourable mention.

## LIBRA (SEPT. 23 - OCT. 22)

This week you'll have to work with a couple of cats who can't walk into a room without startin' a spat. On one hand you'll have a recalcitrant reactionary and the other a ridiculous radical. Remind them that between the left and the right is a whole body and no matter which way they're pointin', the only way forward is straight ahead.

## SCORPIO (OCT. 23 - NOV. 21)

You Scorps are a sensitive bunch and no more so than when you're top banana. Whether you worry about makin' the right choice for you or those you lead, it's problems like these you just don't need. No, really. Fuggedaboutit! This week-end the moon'll be singin' your song, so there ain't no way your decision'll be wrong.

## SAGITTARIUS (NOV. 22 - DEC. 21)

Look at the universe this week like you're some kinda party crasher. Somebody left the back door open a little too long and you just snuck in for some wine, w/o men and song. And, since sooner or later someone's gonna clue in that you don't quite belong, you best grab a few cans from the fridge, fill up your pockets and take a big hit from the bong!

## CAPRICORN (DEC. 22 - JAN. 19)

A cosmic conkydink will confer more power than you thought possible to your crusade and if you choose to use it, you'll have it made. By the way, while you're out there demon slayin' remember this tid saying: Fight not monsters lest ye become a monster yourself. You can argue and debate, but just don't hate, or when you look in the mirror you'll start to see what you fear!

## AQUARIUS (JAN. 20 - FEB. 18)

Your success may be sweet, but you're not on easy street. No, you're far from that quaint cobblestone boulevard and still on the narrow, pothole-ridden two-way avenue where you have to deal with drivers who are a lot worse than you. There's always a chance one of those morons could cut you off or worse, so keep your peepers peeled 'cause repairs'll come out of your purse!

## PISCES (FEB. 19 - MARCH 20)

Just 'cause you gave somebody a beatdown don't mean you wear the bad ass crown. Havin' humility'll save you from humiliation, and also attempts at your assassination, 'cause actin' like the meanest mutha in the west'll only bring out challengers who'll put you to the test. Just ask Billy the Kid. Oh wait,

you can't. He got shot when he was just 22.

## ARIES (MARCH 21 - APRIL 19)

A quintessential Aries trait is fiery impulsiveness and usually that's great. Not when it comes to wealth, though, which this weekend you're eager to blow. Don't. You may not be the kind to have regrets, but try to tell that to yourself while you're still on your milk crate easy chair and chowin' down on your daily diet of ramen noodles and soda crackers the rest of the week.

## TAURUS (APRIL 20 - MAY 20)

As much as you love laziness around, this inactivity is gettin' you down. Sure, passin' time in the pasture is nice, but you're startin' to realize why sloth is a vice. What you really want ain't gonna be found 'til you put on the plow and start furrowin' the ground!

## GEMINI (MAY 21 - JUNE 20)

Well, here's your much needed pep talk. When things are bad (and we're talkin' Leonidas peepin' the approachin' Persians here) remember the first three letters of your sign spell gem, which is what you are. No matter how rough things seem right now, soon you'll be smoothly polished and highly prized, plus the fact you're precious'll be widely recognized!

## CANCER (JUNE 21 - JULY 22)

When you were a kid and the whole world went to crap, you could just crawl into your room and pull the covers over your head to diminish your feelings of doom and dread. Some folks think that's childish, but it ain't necessarily somethin' to be ashamed of now. Superman had his Fortress of Solitude, so why shouldn't you? Head there this week and discover what's really true!

## LEO (JULY 23 - AUG. 22)

You may be a take charge kinda kitty cat, but sometimes that ain't where it's at. In fact, some folks suggest that it's best to leave a problem alone 'cause it'll either solve itself or a better answer'll be shown. Now that may not give you much to rely on, but what, are you a cowardly lion? It'll all work out so just keep your cool and don't be too hasty or you'll look like a fool!

## SAVAGE (cont'd from p. 30)

syrup on them? I don't think it would be fair to require such a thing from anyone and would not expect it to be tolerated in a long-term relationship. Any advice? Like I said, I have tried to reprogram myself, but to no avail. I feel I have hardwired myself over the years and am helpless. *Odor Regretfully Generates A Sexual Malady*

Another food question - kind of a subtheme in this week's column. Look, ORGASM, the human brain is an inscrutable bag of slop, and you aren't the only person out there whose brain saddled him with a seemingly random sexual fetish. But you shouldn't view your fetish - assuming you're not making this up - as "incapacitating." You could be into things that were much worse and/or more complicated and/or literally impossible to realize. No should you blame yourself for your growing reliance on your kink. As we age (men particularly), we tend to learn more on those things - fantasies, fetishes,

scenarios - that help us get there and get off.

So what do you do?

Stop viewing your fetish as some sort of freakish ailment that disqualifies you from love and affection, ORGASM, and start viewing it for what it is: an enduring quirk and not too much to ask from a long-term partner. People in love and people in long-term relationships - two distinct groups with some significant overlap - like to say things like "I would walk through fire for him" or "I would take a bullet for her." Well, all you're asking is for a tiny bit of maple syrup dabbed behind the ears before sex. It's not fire, it's not a bullet, and it's not too much to ask.

I am a heterosexual guy, married. My wife and I have lately been getting really interested in watching porn videos on my iPhone. I'm having a problem, however, finding sites with fresh, free stuff that will actually play streaming on the iPhone. Do you, the tech-savvy at-risk youth, or any of your readers have any site

recommendations? The more the merrier!

Sent From The Savage Love App For iPhone

I was under the impression - heard it from Steve Jobs himself - that the iPhone was designed to protect our wives from porn. And while I'm always coming to the defence of porn, I'm not a big consumer myself. (I only use my iPhone to make calls and play cribbage.) So I'm not aware of any iPhone-friendly straight-porn sites. SFTSLAF! Readers? Any tips?

And speaking of porn: Sometimes it's not enough to come to the defence of porn. Sometimes you have to sit down and make some porn yourself. And sometimes your homemade porn can win you large cash prizes. Info and details at [www.humpseattle.com](http://www.humpseattle.com).

Find the Savage Lovecast (my weekly podcast) every Tuesday at [thestranger.com/savage](http://thestranger.com/savage). [mail@savagelove.net](mailto:mail@savagelove.net)



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# When Does Unwanted Pass Turn Unacceptable?



**SAVING LOVE: DAN SAVAGE, A SEXUAL PREDATOR IS SOMEONE WHO FORCES THEMSELVES ON ANOTHER**

A few nights ago, I got drunk and knocked on my roommate's door and confessed my attraction to him while he was lying in bed in nothing more than his Skivvies (It was dark and I stayed at the door, so I didn't know that until after the fact.) And then I asked him if I could sleep in his room because our other roommate — whose bedroom is directly above mine — was having sex so loudly that I couldn't sleep. Which was true, but it clearly didn't make the bed of the roommate I was drunkenly confessing to the appropriate alternative, and it makes me an asshole to the roommate who actually has a sex life. Not being able to sleep on work nights is sometimes a real

problem, but one to be addressed with her, not used as drunken fodder to get into someone else's bed.

I feel pathetic and embarrassed for having thrown myself at my roommate and completely freaked-out that I got wasted enough to do something I have daydreamed about but wouldn't do sober. But much more importantly, I think my behaviour did not reflect active consent, trashed my roommate's boundaries, and was generally creepy — all characteristics of sexual assaulters.

I am biologically female, and if the situation were reversed, I would commit a huge double standard because I would back any woman who did not feel safe continuing to live with a dude who did what I did. I feel like I should be held accountable and move out immediately, though my housemate has told me he doesn't feel threatened and that I should stay. Help. I feel like a total piece of shit for having done this and can't stop wondering...

*Am I A Sexual Predator?*

Calm the fuck down — and no more women's studies classes for you, okay? I think you've had quite enough, and I'm cutting you off.

Look, AIASP, you didn't assault anyone, you're not a predator, you shouldn't have to move out. You made a drunken, ill-advised-in-retrospect pass at a roommate. If that makes someone a "sexual predator," AIASP, then we'd better build walls around our better universities and start calling 'em all penitentiaries.

As for that double standard: In light of your recent experience — you made a drunken pass at someone who wasn't interested in you — you might want to revisit the assumptions you've made about men who make passes, drunken and otherwise, at women who aren't interested in them. Making a pass is not grounds for eviction or conviction. It's how a person makes a pass (did you pounce or did you ask?) and how a person reacts if the pass is rebuffed (did you graciously take no for an answer or were you a complete asshole about it?) that matters.

Of course, men's passes at women — roommates and otherwise — exist in a context of male sexual violence. So it's understandable that a woman might feel uncomfortable living with

a dude who did what you did. But if the dude wasn't a creep about it and graciously took no for an answer (if the answer was no), perhaps he should be judged as an individual and not as someone who bears collective responsibility for the crimes committed by members of his sex throughout history. And even if you were an asshole about that no, AIASP, that still wouldn't make you a sexual predator. You're only a sexual predator —

the pleasure of regular food. We want to create a "slop" that I can eat four to five times daily that is highly nutritious but as bland-tasting as possible. Any ideas? Can you consult a nutritionist? Seeking Slave Food

Are there any vegan restaurants in your area?

I'm a single male in my mid-30s who over the years developed an

**I WOULD BACK ANY WOMAN WHO DID NOT FEEL SAFE CONTINUING TO LIVE WITH A DUDE WHO DID WHAT I DID.**

or guilty of sexual assault — if you refuse to take no for an answer and force yourself on someone. (Or if you go after people who are incapable of granting consent.) You didn't force yourself on anyone. All you're guilty of, AIASP, is asking someone whom you wanted to fuck if he wanted to fuck you. It's a legit question, and no one gets fucked without asking it. And that simple question doesn't magically become sexual assault or harassment when the answer is no.

My mistress wants to deny me

incapacitating fetish. I can only get fully aroused when smelling the odor of maple syrup. When I was younger, it was not a problem getting aroused without it, but as I got older, I took to placing it on napkins and while pleasing myself would inhale the scent of it. Now I can't perform without smelling it. I have tried to wean myself to no avail. What should I do, short of taking all my dates to the house of pancakes and "accidentally" spilling

**SAVAGE cont'd on p. 29**

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**THURSDAY** September 16 **Marvel College**

**FRIDAY** September 17 **Contests**

**SATURDAY** September 18 **Collections**

Nomin Gantumur  
Laura Molina  
Claudia Perez  
Nicole Gareau  
Irene Rex  
Sarah King  
Thanh Van Lam  
Christina Holder

Yasmin Bhuiyan  
Tanya Evans  
Shaheen Nasser  
Rosa Torres  
Rachael Treloar  
Carly Robson  
Jessilyn Steinwand  
Catherine Carriere

Aaron Janzen - Haus of Janzen  
Cherie Howard  
Stylist Contest sponsored by Goodwill Industries  
Tae Belcourt (winner April 2010)  
Emerging Designer Contest  
Joanne Kim (winner April 2010)

Sid Neigum  
Derek Jagodzinsky - Luxx  
E squared - Menswear  
Joeffer Caoc - Toronto Presented by My Philosophy  
Larvin Menswear - Paris Presented by Harry Singer

**SUNDAY** September 19 **Salon Showcase**

**MONDAY** September 20 **Make Up Showcase**

**TUESDAY** September 21 **Collections**

Tush Laingere-BC  
Salon Montage  
Eveline Charles Academy  
MC College  
Ricci Hair Co.  
Twisted Banana

Make Up For Ever Professional  
Fantasy Make-Up Competition  
Numa International Institute of Makeup and Design  
Fantasy Hair Competition  
Temna Fialka by Natasha Lazarovic  
Costume Design Contest  
Kendra MacKenzie (winner April 2010)

Rebecka Pichoch  
Malorie Urbanovitch  
Kaaiki - Calgary  
Celebrity Showcase  
Nazila Couture  
Hugo Boss - Germany

**WEDNESDAY** September 22 **Collections**

**THURSDAY** September 23 **Collections**

**SATURDAY & SUNDAY SAMPLE SALE**

Ephram di Medici - Bridal  
Golden Fish - Swimwear Quebec  
Just me - Jenna Marie - handbags  
Lisa Marie  
Kelly Madden

Photography workshop with Christopher Bissell from Britain's  
Next Top Model 1-3pm Courtesy Chan International Models  
Ula - Toronto  
Emogene Couture - Calgary  
Serendipity by Kelsey McIntyre  
Susana Erazo and Karama - Toronto  
Michael Kaye Couture - New York

Planet Ze Design Center  
10055-80 Avenue 12:00-6:00pm

DOORS AT 7 pm SHOWS AT 8 pm all nights  
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10330 84th Avenue Northwest Edmonton  
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Stylist: Sandra Tang-Pedersen  
Makeup: James Kersting  
Hair: Sam on Skin  
Photography: Studio 100

**FASHION WEEK Schedule**  
inside back cover turn page

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